

Building a Project-Based Multicultural Curriculum to Create a Community Culture

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Abstract:

This project-based thesis aimed to facilitate the creation of a collaborative culture quilt that celebrates the diverse cultural backgrounds, heritage, and traditions of students and teachers. The curriculum focused on various artists from different cultures, expanding students' understanding of art and culture both inside and outside the classroom. Students were also introduced to quilting and embroidery, a new and exciting art form for many of them. By exploring their cultural backgrounds, students could develop their artistic identity, enhance their self-confidence, and better understand themselves. This case study took place at Orchard Valley and Chestnut Ridge middle schools, involving seventh and eighth-grade students who worked together to create the culture quilt. Each student was responsible for creating a unique square that showcased a portrait of someone in their family or an aspect of their culture that held significance to them. To prepare for this project, students were encouraged to research their family's coat of arms using House of Names.com and explore cultural recipe books. The students enthusiastically brought in family recipes from their culture or heritage, which were integrated into the thesis and pedagogical choices. In the classroom, students had the freedom to make choices and learn various embroidery and sewing techniques to create their original square. Before starting the art portion of the project, students interviewed an important person to them at home to initiate their research into their family background. This research process helped students develop their artistic identity and increase their self-confidence as they progressed through different stages of the classroom framework. Ultimately, the

culture quilt fostered a sense of community, empathy, self-confidence, self-awareness, and cultural appreciation.

Acknowledgments:

I express my gratitude to the administration and parents of Orchard Valley and Chestnut Ridge Middle School for their unfaltering support in facilitating this project-based study and allowing me to conduct research with the active involvement of the students. Also, I extend my heartfelt appreciation to the students who participated in this study for their cooperation, patience, and valuable insights shared during numerous interviews and discussions. Their contributions have greatly enriched my understanding of myself as an educator throughout this academic year.

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Gregory, my beloved, you have been my unwavering pillar of strength throughout this journey. Without your steadfast support and encouragement, I doubt I

would have been able to navigate the challenges and achieve my level of success. For this, I am eternally thankful and indebted to you. I love you so deeply.

My family has nurtured a true embodiment of resilience in me, making me a modern-day Rosie the Riveter who refuses to surrender. In times of adversity, you have consistently instilled in me the belief that brighter days lie ahead and the results speak for themselves. I am immensely grateful for your unwavering support in pursuing my aspirations, as it has propelled me to remarkable heights.

I would like to express my deepest gratitude to my beloved Grandma and Grandpa Lynd for their unwavering belief in me, even when I lacked self-confidence. Granny, your words of encouragement, "You deserve great things," continue to resonate in my mind. The successful completion of this quilt project would not have been possible without your guidance in teaching me how to sew during my undergraduate years and the countless hours we spent quilting together.

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CHAPTER I: INTRODUCTION

Background to the Problem

Numerous individuals have served as sources of inspiration for my decision to undertake this study. I am fortunate to have been surrounded by many remarkable women who have significantly influenced my life. My driving force for this study stems from my deep-seated passion for photography, sewing/knitting, and my fascination with exploring diverse cultures. My ultimate goal is to integrate my interests into an educational setting.

My interest in my thesis was piqued when I had the opportunity to collaborate with an English as a Second Language class on a final project in November of 2023. I guided the students through creating word self-portrait art using descriptive adjectives in English and their native languages, utilizing visual aids and verbal explanations. Over three days, the students delved into research and meticulously crafted their unique portraits. This experience ignited my passion for engaging with students from diverse cultural backgrounds, as I realized the profound impact of such interactions even within a brief timeframe. Subsequently, my capacity for educational empathy expanded. Through our collaboration on this project, the students and I forged a special connection, characterized by my patience in addressing their inquiries and my deepened understanding of their interests and cultural backgrounds.



Figure: 1 ESL Word Art Final Project example.

My great aunt Louise instilled in me a deep passion and love for photography. She was taught by her father and developed all her pictures. I have fond memories of her sharing stories that she built a dark room with her father, which was cleverly built into a cut-out of a stairwell. When she was eighty-eight, she allowed me to capture a stunning black-and-white photograph with my 4X5 camera. This moment and her storytelling have stayed with me throughout my life.

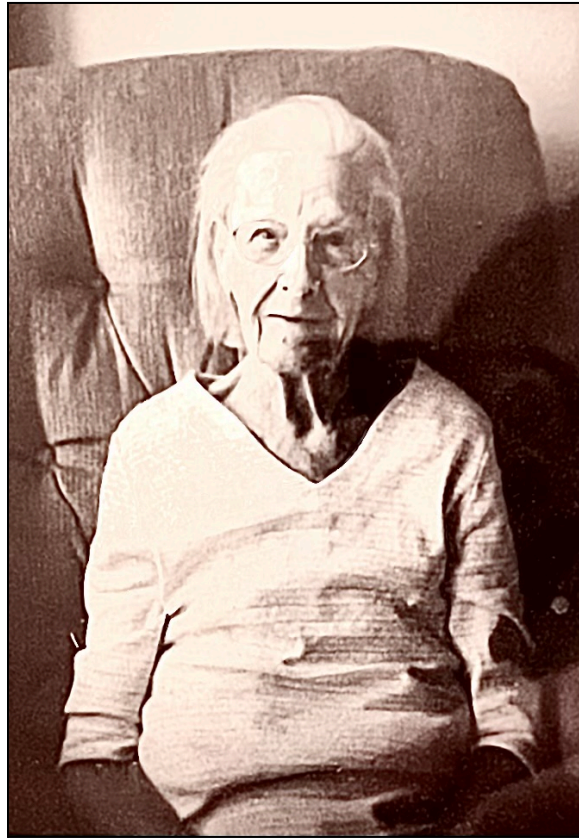


Figure 2: Photograph of Aunt Louise, 2004 at 90 years old.

My great-grandmother, Sarah Pauline Sliben, was the sister of my Aunt Louise. I discovered through my research that her first name was Pauline, and her middle name was Sarah. Growing up, I had a close bond with her; she played a significant role in our family's identity. My mother's middle name was given in honor of her.

Sarah was an extraordinary matriarch, guiding and nurturing our family with love and wisdom. One of the highlights of my childhood was when Grams, as I affectionately called her, would come to stay at our house for extended periods of time. We would spend quality time together, and she would impart her knowledge and

skills to me. She taught me how to knit and quilt during one of these visits. The memories of those times spent together are etched in my mind forever. Grams had a unique way of making her presence felt. Whenever she visited, she would create a "honey do" list for my father, outlining tasks she wanted him to complete while she was there. I remember when she asked him to cut down a magnolia tree. Without hesitation, my dad, being the determined individual he is, grabbed a chainsaw and carried out her request right before her eyes. Moments like these made her stay even more memorable. Sadly, Grams passed away when I was twelve years old, at the age of eighty-eight.

However, her legacy lives on through the list she left behind. During my research for our family project, my mother discovered a list Grams had prepared before her passing. This list contained the birthdates and death dates of every family member on my mother's side, spanning four generations. It was a treasure trove of information that allowed me to delve deeper into our family history. In honor of Grams and her immense contribution to our family, it is only fitting to pay homage to her in this project. Her presence, teachings, and the love she showered upon us will forever be cherished and remembered.

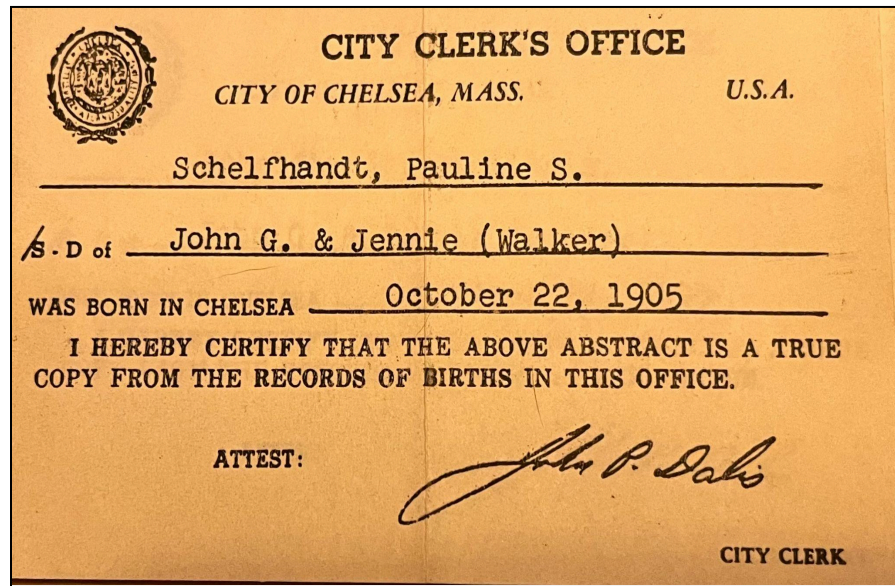


Figure 3: Great Grandma's Birth Certificate



Figure 4: Me, Grams, and Stuart, my brother at Easter 1990.

My grandmother, Nancy, has been the source of inspiration for this particular project. She and I have been close my entire life. She nicknamed me her dolly. She played a significant role in motivating me to pursue a master's degree and also imparted the skill of cross-stitching during my childhood. Recently, one of my students inquired about the person who introduced me to sewing, and I couldn't help but feel a sense of joy as I recounted my grandmother's tale. Unfortunately, she now suffers from dementia, resulting in a limited memory span of merely fifteen minutes. During a lucid moment, she repeatedly told me that I was her favorite with a big smile. Despite her waning memory, each time I recount the details of my project to her, she becomes overwhelmed with happiness. Given the circumstances, it seems only appropriate that I have chosen this project as the focal point of my postgraduate studies.

Surprisingly, my grandmother did not recall our previous collaboration on a quilt during my undergraduate program. We dedicated countless hours to creating a quilt inspired by an old-time television shows. The sense of pride we felt for that quilt was immeasurable, making it one of my most cherished memories from that period. On the other hand, my mother, who shares my passion for sewing, frequently joins forces with me on different projects. Subsequently, she also played a crucial part in conceptualizing and designing this cultural quilt.



Figure 5: My Grandma Nancy Lynd and Me in 1985.

I was raised in a town that had limited diversity in terms of education and population. However, I returned to that town and secured my first teaching job there. To my pleasant surprise, I have witnessed significant progress since my school days. The administration had plans to introduce multicultural art into the curriculum. Unfortunately, the pandemic struck before I could teach the class, and the district faced substantial budget cuts. Despite this setback, I had already developed the entire curriculum for the course. I even presented some examples of lessons, such as Russian spoon painting, mandalas, and printmaking, to the vice principal. The district was highly impressed with these ideas. Although my current school district offers the course at the high school level, I would be thrilled to implement some multicultural art lessons on a smaller scale with middle schoolers. Additionally, I recently conducted an ancestry profile and was astounded by its fascinating discoveries.

A coworker received a grant for ancestryclassroom.com at Orchard Valley for the students to research ancestry backgrounds. I was awarded a grant to establish an ancestryclassroom.com at Chestnut Ridge Middle School, enabling students to delve

into their respective cultural backgrounds. During the research phase of my project, my mother stumbled upon a series of information about family members with dates of birth, and dates of passing. Capitalizing on the grant, I embarked on a journey to investigate the individuals listed by my mother. Remarkably, I traced my maternal lineage back to the year 1702. It was intriguing to discover that my mother's surname underwent two alterations, transitioning from Schlieben to Sleben, and ultimately settling on Sliben, which is the accepted pronunciation.

In addition, I learned that her family originated from Germany, Denmark, and Scotland, a revelation that was entirely new to me. Before this, I had yet to learn about such ancestral details. On my father's side, I unearthed captivating information about my great-grandfather, who hailed from Ireland but had immigrated from Cuba. The circumstances surrounding this migration pique my curiosity greatly. Not to mention, I acquired a wealth of knowledge about my grandmother's family, discovering that they all resided on the same block, each maintaining their farms. I have enclosed photographs of these intriguing findings. I feel a stronger connection to my cultural heritage now having delved deeper into my family lineage.



Figure 6: Great Great Great Uncle Emil Sliben.

STATE OF NEW JERSEY
OFFICE OF REGISTRAR OF VITAL STATISTICS

of Wash. Twp. Glou. Co.
City, Borough or Township and County

This is to Certify that the following is correctly copied from a record of Death in my office.

NAME OF DECEASED		PLACE OF DEATH	DATE OF DEATH
<u>John Thomas Sliben</u>		<u>Egg Harbor Rd. Bunker Hill N.J.</u>	<u>Sept. 12 1966</u>
MARITAL CONDITION	AGE	OCCUPATION	CAUSE OF DEATH
<u>married</u>	<u>61</u>	<u>steel metal worker</u>	<u>congestive heart failure</u>

Edna H. Shields
Registrar of Vital Statistics

564 Blackwood N.J.
Address

Sept. 15 1966
Date of Issue

B.H. 501 USHER PUBLISHING CO., INC., TRENTON, N. J.

Figure 7: Great Grandpop's Registrar of Vital Statistics

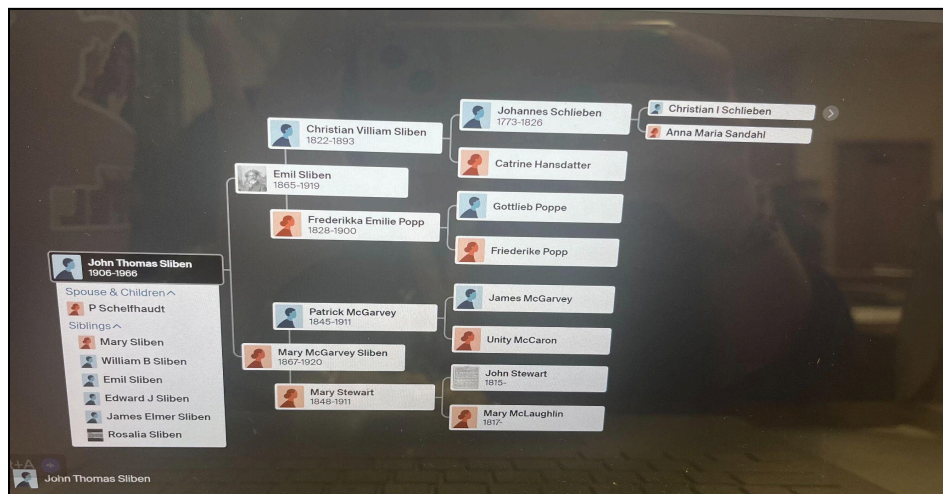


Figure 8: Family Tree, starting with Great Grandpa and going down to relatives born
in 1702.

My Background

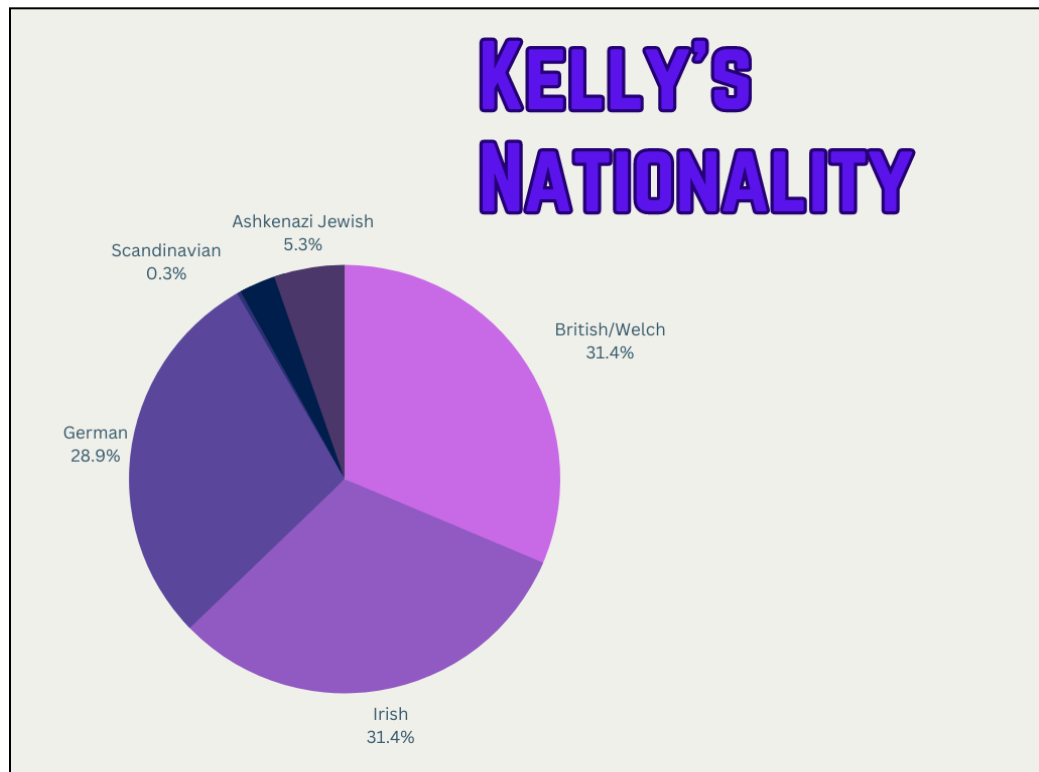


Figure 9: My Nationality Circle Graph, 2023.

My family thought we were less Irish than we were because my aunt had done research before this, but I was happy to find out exactly what I was for sure. The figure is above to show all the different nationalities I am made up of which was a large surprise to my family. They were shocked that I am equal parts British Welsh and Northern Irish. They were stunned that we are a bit Scandinavian and Ashkenazi Jewish. I was surprised that I was as German as I am. My students also enjoyed learning more about their backgrounds, which improved their artwork by giving them

an artistic voice. The students in the class grew closer to one another as we worked together to decide where the squares would be placed on the group quilt and to build our classroom cultural recipe book. The students and I created a square based on something interesting and exciting they wanted to incorporate into their artwork with bright colors and various embroidery techniques used to highlight their family's culture, heritage, and traditions. The students interviewed their family members first to get a background, and then they each researched ancestryclassroom.com to gain a clearer picture of their historical background.

Additionally, they collected symbols of their culture, including family quotes, family photographs/photos representing cultural figures from their heritage, and materials such as embroidery and fabric markers. The second part of the project was where the students incorporated photographs from their families, quotes, and fabric representing them or their cultures into the squares. The students' squares needed to incorporate photography because, in family histories, photography is so sentimental. It is where family memories are stored for years to come and used to look at and reminisce. Photography is not only a passion that connects me to my history and heritage but is especially ingrained in this generation of students because they always have their cell phones attached to their hands. My lessons were an excellent way to get families talking about their history and broaden their horizons so that the students could learn about different heritages/cultures.

Problem Statement

Creating a scaffolded multicultural art curriculum for students of various ages and abilities is the main objective of my problem statement. By engaging in a

collaborative effort, we aimed to achieve a single result that would significantly enhance the art curriculum of the Washington Township School District. The culture quilt project holds the potential to provide a wealth of knowledge about different cultures. Moreover, the relationships formed during this project were enduring and contributed to a strong rapport between the students and myself. Throughout the marking period, the students explored cultures they might have only encountered through this unit. The classroom environment for this unit was a safe space where students could freely express themselves and share aspects of their cultural backgrounds. To foster acceptance, other classrooms need to adopt a more inclusive approach. Each student's participation in the quilt project brought fascinating cultural dynamics, making it a truly enriching experience.

In addition to the social and cultural advantages of the project, the students had the chance to acquire a lifelong skill of sewing, a unique art form they carried into the future.

Project Biases

The cultural unit was received in two different manners: students either showed interest or excitement. Initially, there were some instances of eye-rolling due to the fear of the unknown, which I later learned was a defense mechanism common among middle school-aged students. Despite the initial apprehension, I was proud to see how maturely the students engaged with the material. As an educator, I was worried about the fact that the students fall into the middle school age group. I was concerned that they may harbor hidden insecurities stemming from their past experiences, such as uncertainties about their backgrounds, potential family issues

like adoption or abuse, or the fear of being associated with a family member who has committed a shameful act. Additionally, the students might have been anxious about cultural traditions that are unfamiliar to their peers, fearing ridicule or mockery. That is often how middle school students act, but I presented the material in upbeat and exciting ways so they would enjoy the project. That appealed to students of their age. I presented a lot of visuals and examples for the students so they could get excited.

I was concerned that bias against another culture could be brought into this project, preventing the students from fully engaging with the material. It did not occur the entire time during the unit. Only minor biases arose during the unit when students made minor thoughtless comments. I intervened when the students began making harmful remarks regarding different cultures and ethnicities, considering the students' openness about their backgrounds and vulnerability. First, I taught the students about different cultures and how we are all created differently but equally and uniquely. I also asked the students if they knew what empathy means. I explained that we needed this for everyone in the classroom, including myself, during the unit. Also, telling personal things about myself helped the students feel more comfortable opening up about heritages, traditions, and cultures.

This study aimed to boost the students' morale in the art classroom and motivate them to create a culture quilt with their art-making skills. My research is significant for teachers trying to intertwine multicultural or culturally responsive learning in their art room and a culture week activity in a classroom setting. It builds community in the classroom because the students will share a bit of their family tree and what makes them unique and different. For any teacher trying to intertwine

multicultural or culturally responsive learning in their art room, this would be a good unit to implement for a cultural week or month in their classroom. It helped build community inside and outside of the school, helped the students bond on a deeper level/have a better appreciation for one another, and helped build respect among peers.

In my study, I researched artists that do similar work (Bisa Butler, Sanford Bigger, Victoria Villasana, Faith Humphrey Hill, and the Gee's Bend Quilts) and other culture quilt examples so the project can be rich in knowledge. The students had the opportunity to do a "pair and share" activity about cultures, and then begin work on the culture quilt.

District Information

I am a traveling 6th to 8th-grade middle school teacher at two different middle schools who sees my students for forty-nine minutes daily throughout a 9-week marking period. There is an average of ten to fifteen students per class. I teach five courses three days a week and six courses two days a week. On the days I teach six, I teach a behavioral class of students with three aides who come to class with the students.

I start my day at Orchard Valley Middle School and teach three classes of 6-8. I have an art budget of \$1500 a year. I use the money wisely because I have four sections of students per year. Some sections are more manageable than others in terms of using the supplies wisely. I have to monitor how much the students use closely and if they clean up responsibly to make the dollar stretch. I have a prep period first thing

in the morning, which is great to get my materials ready for all three classes back to back until I travel to my other school building.

My afternoon ends at Chestnut Ridge Middle School. I teach 6th and 8th graders daily, with the behavioral class every Tuesday and Friday. My budget here is only \$666 a year. Another unit of behavioral disorder students (BD) was added to the plate this year without additional funds, making it difficult because this class is year-round rather than nine weeks. Balancing my travel schedule with my teaching days for BD(Behavioral Disorder class) means I had to make time to prepare my lessons and eat lunch. This has presented some additional challenges for me this year.

There are 7,151 students in my school district. The school district is home to students from 25 different countries. There is a 30% minority enrollment, with 73.8% white, 9.4% African American, 4.1% Asian or Asian/ Pacific Islander, 9.1% Hispanic/ Latino, 0.1% American Indian or Alaska Native, and 0.1% Native Hawaiian or other Pacific Islander. There 3.4% of students are of two or more races. The population is 50% male and 50% female. Because the population is so diverse, the students would benefit from learning about each other's cultures, heritages, and traditions as they learn how to sew. In this study, the students gained compassion for each other and were involved from start to finish with the building of this quilt so they developed a sense of pride in seeing how the entire project evolves.

Theoretical Framework

The Theoretical Framework employed in this study posits that quilting serves as a means to explore and incorporate cultural ancestry research, thereby enabling

students to establish a connection with their cultural and heritage lineage. Through interviewing their family members, students will discover their family traditions and gain insights into a new artistic skill, quilting. This exploration stimulated a sense of self-respect and respect for the diverse cultures represented by their classmates. Furthermore, it facilitated an open and honest dialogue about culture and the mathematical aspects of constructing a quilt. By engaging in this unit, students understood the mathematical principles underlying quilt construction from its inception to completion. They developed an appreciation for the cultural values inherent in their heritage and those of their peers.

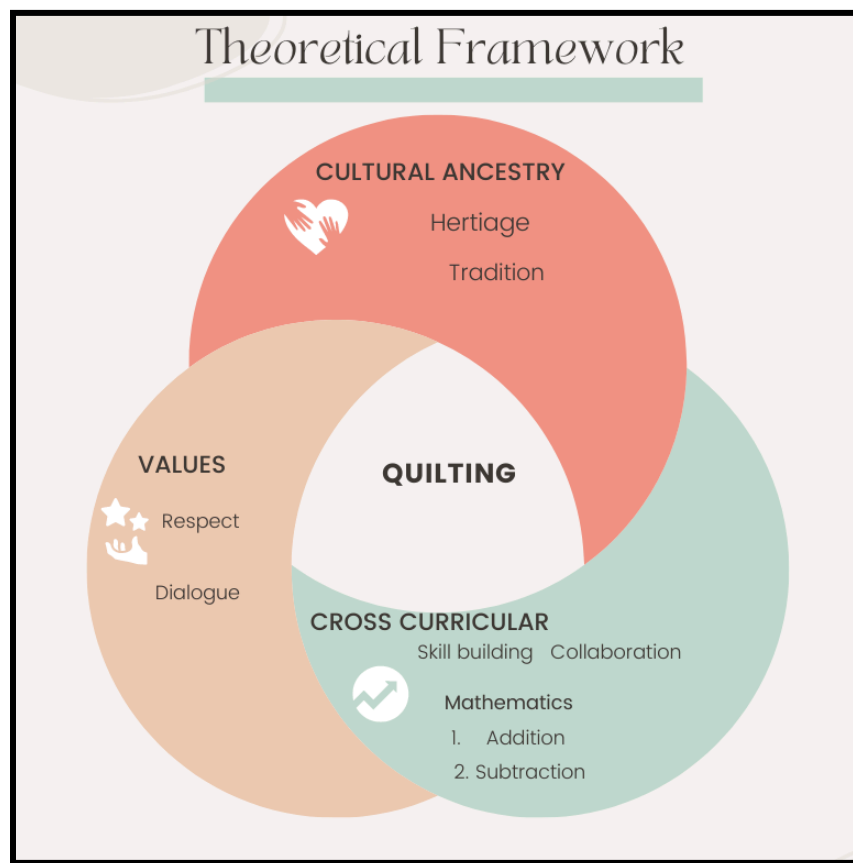


Figure 10: Theoretical Framework of Culture Ethnomathematics as an intersection of three research fields. Source: Rosa (2000).

Research Question(s)

How does culturally responsive art education boost the morale of the students in the classroom and positively motivate them with their visual art-making skills?

The Washington Township school district was a pleasure to work in because I encountered many students from diverse walks of life. In November of 2023, I enjoyed working with the “English as a second language” class. I created a word art lesson with the students creating a self-portrait out of descriptive words from their native language and English. The project took place over three days. The students took the photographs themselves on their computers, erased the backgrounds, and chose the words and the color, font, and size of the words. That was when I decided to write my thesis on culturally responsive learning because my project and the short time we spent together was the highlight of my year. I saw the students in school and at a cultural school event this school year 2024 and they still got excited to see me.

Another thing that impacted my decision to do a sewing project was teaching Strong Prosperous and Resilient Communities Challenges (SPARCC) and Center for Creative Works (CCW) students last summer (2023). This experience opened my eyes to teaching sewing to a wide variety of abilities. According to Reif and Grant in the *Journal of Praxis in Multicultural Art*, “Creating classroom climates, lessons, activities, and assessments that appropriately meet the needs of culturally and linguistically diverse students requires changes in how we have traditionally taught.

The quote above reminds us that as teachers, we need to examine our “fabric woven with one color” to ask how we can better reach all students, by weaving “many colors” into our plans, lessons, and assessments” (Reif & Grant, 2010, p.111). For this reason, I took the time to get to know them on a deeper level (and I participated as well, so they learned about me and my culture), and from that time on, we developed such a rapport that the students always stopped in after semester three to say hello to me, and ask me how my week was going.

Creating a comfortable classroom environment for the students helped them feel more open to creating work that envelops their cultures, heritage, and traditions. Before this project, not every student felt comfortable getting up to speak freely about their artwork or their families' struggles. This environment was considered a safe space, where we held morning meetings or discussion times for the students and myself to talk to each other, to share things during every part of the unit to check in, and exit tickets to ensure everyone felt safe and heard. The creative juices continued to flow while working on anything related to them, and I asked myself questions such as: How do culture quilts fit into art history? How can I make culture quilts relevant for my students while remaining an engaging topic of interest?

According to the author of *Threads of empathy: Indigenous quilting and social issues in BC*, “Artists use their quilts for social commentary, addressing identity, gender, politics, and the environment. By tackling these subjects through quilting, artists can create powerful and thought-provoking pieces that spark conversations and challenge societal norms” (Aroa, 2003). Similarly, I wanted my students to engage with these concepts while creating their quilt squares.

We studied the quilting processes from several different cultures. Cultural quilts fit into art history because the quilt by Tristan Quilt, based on Tristan and Isolde's tragic medieval love story, dates back to 14th-century Italy. As a class, we studied Latin American molas, southern African American Gees Bend quilts, and how cultural stories are and have always been tied to the essence of quilts either by making them or in visual representations themselves. During the study, I showed students the work of these incredibly diverse artists from different eras in a timeline slideshow: African-American NJ-born quilting artist Bisa Butler, African-American LA-born mixed media artist Sanford Biggers born in the 1970s who is based in LA, London-based Mexican-born textile artist Victoria Villasana, LA-based born quilter Luke Haynes, Chicago-based knitted animation artist Faith Humphrey Hill, and Gee's Bend generation quilters located in Alabama. I ensured to incorporate videos of the artists discussing their work as it not only humanized the artists to the students but also provided an additional avenue to engage with their artistic practice. In addition, keeping the artists relevant to what students like to see, such as bright colors and relevant cultural topics, will keep them engaged with the project. I also think that showing male and female artists shows the students that this art form was not just one-sided, that both can be equally involved, and it can be "cool and hip." Quilting was seen as a female-dominant craft in the past, but it has become a both-sided art form as the years passed. My intention for the study was for the students to become more engaged in the multicultural art lessons because they care about their cultures, heritages, and traditions, so it would be personal for them more than any other art project we did.

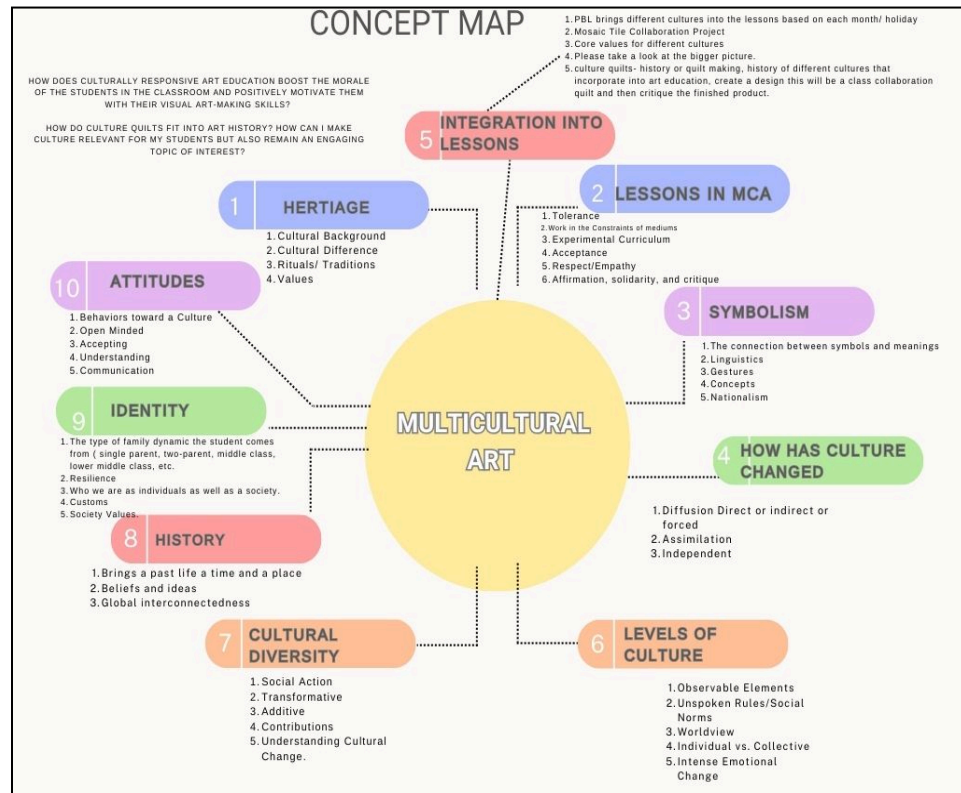


Figure 11: Multicultural Art Concept Map 2023

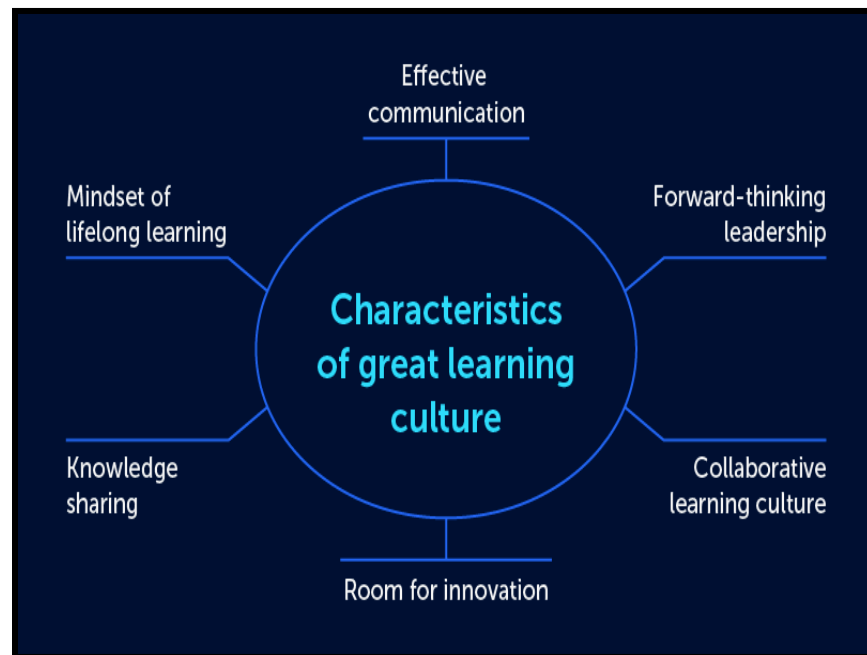


Figure 12: Characteristics of Great Culture Learning Mind Map, Kuzmina, Mills, 2023.

The concept map above talks about all the different parts of teaching multicultural art. The most critical component was what it teaches the students: tolerance, about their identities, acceptance, respect/empathy, affirmation, solidarity, and critique. Although this was an experimental curriculum, it was effective in helping build community in the art classroom. The students learned facts about their identities and family dynamics that they did not know before this unit. It showed the students the resilience of their family members, who overcame all adversities they went through. The students became more understanding, open-minded, and communicated their attitudes about other cultures. The lessons taught the students about different levels of culture—observable elements like clothing, food, traditions,

and heritages, as well as less observable elements such as empathy, identities and unity amongst all cultures.

I have been a teacher in the school district for the last two years. Many students have had me at least once, and we have developed a rapport. They feel they can talk to me because I start the first class with a treatment agreement. It was how each of us (students and teacher) will treat each other throughout the entire semester. It hangs in my classroom laminated. Throughout the study, we sat down and had a trust circle, where we discussed every part of the project. This was where the students asked for opinions on improving their quilt square or recipe pages and things they should include, and shared what they were excited about in their project. Everyone abided by unspoken rules and social norms when discussing different cultures, traditions, and heritages. I wanted the students to share what they felt comfortable sharing, because not every culture wants to share certain things outside their nuclear families. Most of the project was done individually, and the rest would be completed collectively. This project increased compassion and empathy among classmates in my art classroom. Doing the project together and separately helped the students look at the bigger picture of life, and helped put a lot of things into perspective for them such as knowing more about their cultural backgrounds, being exposed to diverse contemporary quilting artists and being exposed to a brand new skill of sewing.

What is the Significance of my study

This research aimed to enhance students' morale within and beyond the art classroom and inspire them to create a culture quilt utilizing their artistic skills

through teacher-guided embroidery lessons. I provided instruction on various stitching techniques that could be employed in their quilt squares. The students were free to select the materials they wished to incorporate into their quilt, such as fabric markers, thread, gems, trinkets from their family heirlooms, fake flowers, and transfer paper. The student had to incorporate the artists' style shown during the lesson. This approach benefited educators seeking to integrate multicultural or culturally responsive learning into their art curriculums and those aiming to incorporate a culture-focused unit within a broader classroom setting. The unit fostered a sense of community within and outside the school. It facilitated deeper connections among the students, fostering a greater appreciation for one another and promoting mutual respect for their individuality.

In my study, I examined artists who produce similar works (such as Bisa Butler, Sanford Bigger, Victoria Villasana, Faith Humphrey Hill, Luke Haynes, and the Gee's Bend Quilts) as well as other cultural quilt examples to enrich the project with wealth of knowledge. The students engaged in a "pair and share" activity focusing on various cultures and creating a class cultural cookbook. Initially, the students researched their backgrounds and interviewed family members to uncover more about their heritage. Subsequently, they collaborated on the cultural class cookbook before delving into creating the culture quilt. This process served as a valuable introduction to the project.

Limitations of the Study

One potential challenge that arose was the students' apprehension toward unfamiliar cultures due to their limited exposure to them in their education. By introducing them to a new art experience, I aimed to broaden their horizons. However, some students faced difficulties in exploring their family backgrounds, which made it challenging for them to answer specific questions. I addressed this, I collaborated with the guidance counselors to create a safe and supportive environment for everyone involved in the project. This allowed some students to feel comfortable sharing aspects of their family history and ensured their voices were heard.

Nonetheless, a few students struggled to engage in the study actively or chose not to participate in my project, possibly due to concerns about revealing personal information. Additionally, I had concerns about students who may have experienced adoption or abuse within their families, as they felt embarrassed or reluctant to share such experiences with their classmates. Another limitation that arose was the presence of students who struggled with hand-eye coordination, which could have been dangerous because they could have stabbed themselves with the sewing needle or cut themselves with the sewing scissors. It was crucial to prioritize their safety and prevent any potential harm to themselves or others who may be assisting them with their project. To address this, I offered additional support to these students by providing after-school assistance if they desired to catch up or seek further guidance. This ensured that they did not feel out of place or pressure to keep up with their peers during the project.

The potential concerns I had for my project revolved around the constraints of budget and time. Given that I only had a nine-week period with my students, covering a substantial amount of material within that limited timeframe was crucial. I was determined to maintain the project's integrity by not rushing through it. The school administration informed me of the requirement for board of education approval merely three weeks before commencing the project, leaving me with very little time to spare. Consequently, obtaining the necessary approval became a pressing matter. Finally, considering the potential budgetary limitations, I aimed to ensure that the project appeared well-structured and professional. I wanted it to exude a sense of sophistication and avoid hindrances that could have impeded on its overall quality.

The issue that will be debated because it will make for a more vital classroom environment. Given that the project-based curriculum in the art room exists, worldview could become a point of controversy within the classroom. The administration assumed that a multicultural curriculum was not a valid form of curriculum strategy and how it was built, but this will not be debated because this is how all art rooms use a project-based approach to gauge what the students are learning within the classroom. Given that culture quilt-making exists, it is assumed that quilting exists for a reason, and this will not be debated because quilt-making is an essential skill to gain inside and outside the classroom.

Key Terms and Definitions for this Unit

Acceptance- to accept people as they are, without shaming their culture or traditions, clothing, or even their bodies. (Fei, Q. (2022b). Analysis of traditional cultural acceptance based on deep learning.)

Additive- adds contributions and ideas from other cultures into an existing curriculum. Other schools might take a more transformative approach, overhauling and critically examining curriculum and instruction assumptions, (Study.com, 2024).

Assimilation- refers to the process in which a minority group or culture assumes the behaviors, values, rituals, and beliefs of their host nation's majority group. (Pauls, E. P. (2024, June 12). *Assimilation | Definition, History, & Facts.*)

Culture- All the ways of life including arts, beliefs, and institutions of a population that are passed down from generation to generation. (Rangel, 2022).

Cultural Differences- differences in language, dress, body modification, beliefs, morals, landscapes, and even gear. Cultural differences arise constantly and are diffused throughout the physical world as people move or through the Internet. (VAIA. (2024).

Culture Quilts- a visual representation of who they are in terms of their various cultural attributes. (*Quilt culture.* (n.d.). Quilt Culture. <https://www.quiltculture.art/>)

Culturally Responsive Teaching- (a) a focus on student learning and academic success, (b) developing students' cultural competence to assist students in developing positive ethnic and social identities, and (c) supporting students' critical consciousness or their ability to recognize and critique societal inequalities. All three components need to be utilized. (Najarro, M. W. (2023, March 24). What is culturally responsive teaching?)

Cultural Values- are a culture's core beliefs about what's good or right. We all have cultural values. These are sometimes called 'cultural value preferences.' They're informed by the cultures we most associate ourselves with. These values are neither positive nor negative - they're just differences. (Cultural values - Care Quality, 2024).

Customs- is a widely accepted, traditional way of behaving or doing something that is unique to a specific society, location, or time. Each society, religion, and community has its own set of customs. Customs are an important aspect of culture. (Rangel, 2022).

Empathy is the ability to sense other people's emotions and imagine what someone else might think or feel. (greatergood.berkeley.edu/, 2024).

Experimental Art- It is sometimes used virtually synonymously with *'avant-garde', but 'experimental' usually suggests a more explicit desire to extend the boundaries of the art in terms of materials or techniques, whereas 'avant-garde'

can include novel and provocative ideas expressed through traditional techniques. (Oxford Reference, 2024).

Experimental Curriculums - a more explicit desire to extend the boundaries of the art regarding materials or techniques, whereas 'avant-garde' can include novel and provocative ideas expressed through traditional techniques. (Oregon State University, 2019).

Linguistics- the scientific study of language. (Art Science Buffalo.edu, 2017).

MultiCultural- relating to several different cultures, especially to the traditions of people of other religions and races. (*multicultural*. Merriam Webster (2024).

Nationalism- loyalty and devotion to a nation. Especially a sense of national consciousness (see consciousness sense 1c), exalting one country above all others and placing primary emphasis on promoting its culture and interests as opposed to those of other countries or supranational groups. (Merriam Webster, 2024).

Quilt- a bed coverlet of two layers of cloth filled with padding (such as down or batting) held in place by ties or stitched designs. (Merriam, Webster, 2024).

Rituals- performing ceremonial acts prescribed by tradition or sacerdotal decree. Ritual is a specific, observable mode of behavior exhibited by all known societies. It

is thus possible to view ritual as a way of defining or describing humans.

(Penner,2024).

Safe Spaces- a place or environment in which a person or category of people can feel confident that they will not be exposed to discrimination, criticism, harassment, or any other emotional or physical harm. (*Safe Spaces - Youth in Progress*, n.d.).

Social Actions- an action to which an individual attaches meaning. The four types of social action are instrumentally rational, value rational, traditional, and affectional. (VAiA, 2024).

Social Norms- rules or expectations of behavior and thoughts based on shared beliefs within a specific cultural or social group. While often unspoken, norms offer social standards for appropriate and inappropriate behavior that govern what is (and is not) acceptable in interactions among people. “Addressing the Social and Cultural Norms That Underlie the Acceptance of Violence,” 2018).

Transformative- learning helps people become more open to new perspectives that can change their entire view of the world. (*Meridian University*, 2023, January 27).

Traditions- is derived from a Latin word that means "to deliver." This definition provides insight into what a tradition entails. It is a tradition passed down from generation to generation and has been passed down through successive generations. A

religious or social custom passed down through generations becomes a tradition. It appears that customs gradually transform into traditions as they are passed down through generations. Traditions and customs are beliefs and practices that have evolved over time, with the only difference appearing to be the length of time and observance by a larger segment of society. (Rangel, 2022).

Tolerance- "respect, acceptance, and appreciation" of cultural diversity and human ways. (NCBI.gov, 2019).

Worldview- a collection of attitudes, values, stories, and expectations about the world around us, which inform our every thought and action. Worldview is expressed in ethics, religion, philosophy, scientific beliefs, and so on (Sire, 2004). A worldview is how a culture works in individual practice. (Gray, A. J. *Worldviews*. International psychiatry (2011, August 1).

Assumptions to be Debated and Not Debated

The following issues will not be debated. Given that culturally-responsive teaching exists, it can be assumed that community and empathy are skills built through this lesson. The students will become more like a classroom family because they will learn much about each other's backgrounds, families, cultures, heritage, and traditions. They will become more compassionate individuals and better as a united whole.

Summary of Chapter 1

In this chapter, I shared my enthusiasm for creating a culture quilt inspired by my grandmother's teachings on sewing. My motivation for embarking on this project was to promote diversity in the high school I attended. This project aims to introduce a curriculum currently absent in my school district, which involves a multi-grade community culture quilt project. The project will involve a diverse group of artists who will create unique squares for the quilt, which will be relevant to their lives and interests. While quilting has traditionally been a multigenerational women's project, this project is open to all students interested in sewing, embroidery, photography, culture, and personal art projects. The project will cater to the entire class, promoting unity and diversity. My concept map highlights the various benefits of multicultural art education in the classroom, including boosting student morale. Students will be inspired to explore their potential by studying new artists and their work. I will also explore historical and current research on multicultural curricula, cultural quilts, and various artists.

CHAPTER II: LITERATURE REVIEW

Introducing my preferred research topic

The chosen thesis focuses on a project-based approach integrating a multicultural curriculum. I selected this option due to the diverse population in Washington Township School District, which allows for a connection on an

individual level while fostering unity as a community. Identity plays a significant role in my research, as students will exhibit high enthusiasm when engaging in projects that explore their identities. By delving into their cultural backgrounds, students will gain a newfound understanding of themselves as individuals and artists, opening up a new realm of self-discovery.

The cookbook and quilting concept was chosen because cooking has a universal appeal that brings people together in households, regardless of cultural background. Furthermore, quilting and sewing are cherished skills often passed down through generations, adding to their beauty and significance. Initially, students will explore their own culture and heritage by utilizing ancestry.com. I have researched incorporating ancestry research in the classroom and have recognized its significance in creating a comprehensive unit of study. As part of the multicultural curriculum, students and I will collaborate to develop a class cultural illustrated cookbook that celebrates the blending of diverse cultural backgrounds. I would like to make this a school fundraiser.

Subsequently, a community culture quilt will be created through the combined efforts of two schools— one seventh-grade class and two eighth-grade classes. In the upcoming chapter, I will delve into research on the historical aspects of quilting to gain a deeper understanding of its significance and how it can benefit my students. Furthermore, I will explore other pedagogical approaches within the multicultural curriculum that incorporate quilting and study artists from various cultures with backgrounds in quilting or knitting. By exposing my students to various artistic styles,

I aim to enable them to connect with the cultural backgrounds that resonate most with them.

Implementing a diverse curriculum in the educational system of my school district

I studied multicultural art, an essential component of the art curriculum in my school district. It serves as a catalyst for self-discovery and identity development within the art room while also fostering a sense of community, understanding, and empathy among the middle school population of Washington Township School District. To achieve this, the students will embark on a collaborative project to create a classroom-wide culture cookbook and quilt. This project will empower the students by giving them complete control over the entire process, from the initial research of their cultural backgrounds to incorporating essential traits into their embroidered portrait squares. Students will further their involvement in the art classroom by engaging in this project.

Moreover, the quilt project will facilitate open conversations among students, allowing them to get to know each other better and develop a deeper connection with me on a personal level. To support my research, I will explore relevant literature that emphasizes the integration of multicultural curricula into the art classroom, specifically through a project-based culture quilt approach. I have studied artists with diverse cultures and interviewed them to gain insight into their artistic techniques.

Concept 1: Numerous scholars and psychologists have extensively investigated the theme of identity, providing us with vast knowledge on this subject matter. My

claim is that working together to create a quilt reflecting their different backgrounds and experiences will help them feel more connected and appreciate each other's perspectives. This project will also visually represent the cultural tapestry our school community offers. Students learn valuable skills like sewing, pattern making, and color coordination through quilting. This project will not only be a fun and creative experience, but it will also teach students about the history and meaning of quilting. By including multicultural art in our curriculum, we foster a sense of inclusion and celebrate diversity in our school district.

Quilting History

According to the Fortdress group based in Germany, padded textiles (a textile fleece or layer of synthetic or natural fibers incorporated into clothing to provide insulation and warmth) has a long history, dating back to 1790. Bedcovers were introduced by the first English and Dutch settlers in the New World and quickly gained popularity. (*Fortdress Group*. (2022.) Over time, quilting evolved into a functional and decorative art form. These quilts served as a reminder of the beauty and creativity that could be found in necessary objects, this is the reason why I elucidated to my students the reason behind the widespread popularity of quilting as a leisure activity, owing to its practical nature, (Brick & C. J., 2024).

In addition, quilting played a significant role in shaping societal attitudes towards women, as it was believed to be their responsibility to create a warm and welcoming home. While there were exceptions, most women were not actively involved in progressive artistic movements. The emphasis was placed on needlework

crafts like sewing, embroidery, lace making, knitting, crewel work, and quilting, which women deemed socially acceptable and widely embraced. These textile arts provided a means for women to creatively showcase themselves through vivid hues and elaborate patterns, ultimately solidifying quilting as a prominent American art form. Quilting transcends gender boundaries, as evidenced by my research encompassing both male and female artists. While each artist possesses a unique artistic flair, they all share a common thread of incorporating elements from their respective cultures or historical backgrounds. Apart from their artistic value, quilts provided warmth and comfort, becoming essential to every family's bed. Each quilt held its unique story, with some quilters incorporating remnants of clothing from deceased loved ones. During the colonial period, children were taught basic needlework skills to create and care for the textiles used daily. As time passed, paper patterns for quilting were commercialized in Berlin, Germany, during the 19th century, leading to even more creative and intricate designs. The widespread popularity of quilting across various nations truly resonated with the students and myself on a personal level, (Brick & C. J., 2024).

The concept map provides a comprehensive overview of the research conducted during the entire study. It visually represents the various benefits of fostering a learning culture, including enhanced communication, knowledge acquisition, space for innovation, effective communication, a mindset for lifelong learning, and forward thinking. Including this concept map highlights the multitude of advantages that students can expect to gain from participating in this project (Brick & C. J., 2024).

Literature Concept Map:

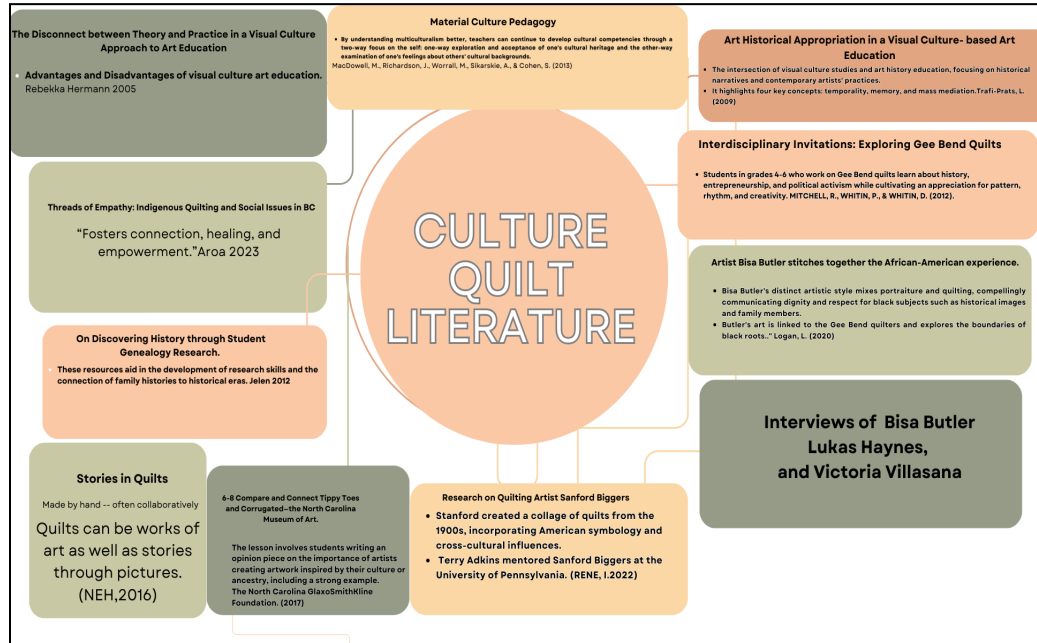


Figure 13: Culture Quilt Literature Mind Map 2023.

Multicultural Theory Quilting Pedagogies:

In this section, I will review literature that addresses the following themes of my study and support my claim about pedagogy using quilting to educate the students; this was a multidisciplinary infusion lesson. My unit used interdisciplinary lessons, including math and history. Each quilt square was measured and cut to 12x12 inches. The students had an 11x11 inch quilt square area to design and work together to decide where each square would go on the final product, which required [name the specific skills]. History played a part when they researched their cultural backgrounds, and used empathy when speaking to each other during every day of the lesson. The unit the Winterthur which examines shows how important

interdisciplinary(math, science, history and art and interdisciplinary topics and concepts abound that educators are publishing in using quilts in their pedagogical practices. There are several ways of studying quilts in the curricular experience. It can be multidisciplinary in math, science, history, and art. Each study is an additional lesson plan. One depicts the student's heritage, and one depicts the student as a future hero. These teach the students to have empathy and tolerance. Which are very important especially for this age range of students, (MacDowell, & Richardson, 2013, A Brief History of Quilts and Patchwork in American Education paragraph 3 sentences 9-11).

In answer to the question of, "Why should students study quilts at all?" MacDowell, & Richardson respond, "Learning to see everyday objects with informed eyes is a gateway to creative thinking. Working within a familiar form is an effective way to reach at-risk children and to challenge high achievers to apply new insights." (MacDowell, & Richardson, 2013, A Brief History of Quilts and Patchwork in American Education paragraph 3 sentences 9-11).

Wisconsin's Office of Education Outreach collected data about different classroom pedagogies using quilt education with the students. As with any primary sources, though, these material culture objects do not simply speak for themselves once access has been created; they provide a platform for disciplinary interpretations and analysis, a platform that often requires teaching and training in new ways. According to the Winterthur Portfolio study, "Within higher education contexts, the

study of quilts has been infused into coursework in many different disciplines. Entire courses focused on quilt history and meaning are now in several universities.

Significantly, an entire quilt studies graduate program has now been established at the University of Nebraska–Lincoln, and there has been a florescence of dissertations on quilt-related topics at universities across the United States in the past decade”

(MacDowell & Richardson, 2013A Brief History of Quilts and Patchwork in American Education paragraph 4 sentence 1-4).

The study of quilts has been infused into coursework in many different disciplines. Examples of making and studying quilts to explore math, science, history, art, and interdisciplinary topics and concepts so abound that educators are publishing on using quilts in their pedagogical practices. The math in my unit will explain how quilting is a massive part of the culture quilt process: “It is a great way to teach transformational geometry, symmetry, fractals, tessellations, and higher mathematical concepts such as the Fibonacci triangle and Macherioni’s cardioid” (MacDowell & Richardson, 2013 paragraph 1 sentences 1–5).

Quilts have been used to study diverse topics such as women in society and recycling. Quilts like Math and World Culture have been employed to explore multidisciplinary and interdisciplinary issues. Art educator Lucy Andrus states that, “A deeper understanding of multiculturalism will allow teachers to continue pursuit of cultural competence by focusing on the self in two ways: one, through exploration and acceptance of one’s cultural heritage, and two, through examination of personal feelings about others’ cultural backgrounds, including attitudes and experiences of

racism” (MacDowell & Richardson, 2013, A Brief History of Quilts and Patchwork in American Education paragraph 6 sentences 1-8). Similarly, my objective was to promote student engagement through encouraging them to delve into their cultural heritage and develop a genuine understanding of their peers, approaching the task with an open-minded and compassionate attitude.

New Zealand Project-Based Quilting Study in three communities

I closely reviewed this primary source, which discussed making a project-based culture quilt, because it was a very similar study to what I was doing. The study took place in Aotearoa, New Zealand. Linda Warner conducted a study called The New Zealand Project-Based Quilting Study. The project was for doctoral research that used an ethnographic methodology to uncover everyday learning and teaching within the quilting community of Aotearoa, New Zealand, in 2018 at Massey University. The thesis explores the social and cultural phenomenon of everyday learning and education within the community activity of quilt making. To understand cultural participation patterns and investigate the participants’ meaning-making experiences to facilitate an analysis of collective knowledge practices. The research utilizes an ethnographic strategy along with qualitative methodologies to explore the practice of communal quilting. (Warner, 2018) Froerer, from *Anthropology and learning*, “Everyday learning is observation, which is complex and culturally situated. Observation is a universal learning strategy and is not age-specific, ” this is why observations was so important during units especially during a cultural unit, (Froerer, P 2012; Gaskins & Paradise, 2010; Rogoff et al., 2007). Social observation provides

information about the task models of other people's problem-solving strategies, influences future actions, and improves an individual's skills (Gauvain, 2005).

Sometimes, a partner may encourage observation through verbal means, for instance, "I'll show you," or by using nonverbal cues, such as deliberately repeating a demonstration at a slower pace (Atkinson, Delamont, & Housley, 2008). Routines may be orchestrated with choreographies of events to deliberately direct participants' attention to exact an active orientation of learning (Tulbert & Goodwin, 2013).

However, learning through observation is not restricted to imitating a task, reproducing behavior, or attaining the same goal. Rather, it is an "active, constructive process that embodies information about culture in its content, form, and goals for action" (Gauvain, 2005, p. 19). Methods standard to qualitative research extend from three types of data collection: firstly, in-depth, open-ended interviews; secondly, direct observation; and thirdly, document analysis (Hall-Patton, 2002). Ms. Warner used the learning-by-observation approach during her study. Ms. Warner used a multi-site case study approach. She chose to hone in on the quilter's experiences, activities, and practices in no more than one setting to understand the social and cultural phenomenon better" (Warner, p. 120). The participants were the two quilting groups in the same region (Kōmako and Manumea). The material artifacts raised my awareness of the group's range of skills, techniques, and craft interests.

The activity system structures of each group were deciphered over three months. The process involved creating diagrams and providing descriptive commentary, which proved invaluable in understanding cultural patterns, identifying changes, and uncovering the relationships among the quilters. By tracking the

movements of leadership roles, it became evident that the individuals were adept at multitasking while simultaneously supporting individual and collective quilting projects. To further enhance the research, arrangements were made in collaboration with group coordinators to conduct 12 interviews. This included two oral history interviews, shared by a pair of long-standing members from each quilting group, and ten individual interviews. The selection of interviewees was purposeful, aiming to represent a diverse range of quilting experiences and membership durations. The interviews took place on-site or at the interviewee's home, based on their preference. Next, an invitation was extended and accepted to observe and assist in setting up a group quilt exhibition.

Furthermore, Warner, the conductor of the New Zealand study actively participated in various regional events such as meetings, fundraisers, exhibitions, retreats, and the National Quilt Symposium alongside the combined quilting groups. Detailed field notes were immediately written up after each quilting session and event attended. This process required significant time and effort. Additionally, reflexivity notes were recorded to ensure a comprehensive understanding of the research process. Moreover, preparation of quilting projects was necessary, providing that they were ready for hand stitching during fieldwork sessions.

The thesis discusses an apprenticeship approach, commonly associated with the crafts, which involves a formal contract between master and apprentice defining the expectations and conditions of their relationship. Apprenticeship in the quilt maker context refers to the development of thinking as a cultural process, where the quilters engage and learn from peers to embody knowledge, actions, and the

materiality of the environment. This develops the community in the classroom through quilt-making and everyday learning, which in this thesis means quilting together, gender-specific pronouns. They acknowledge men can quilt too, not just women, so they use gender-neutral pronouns, informal theory, folk pedagogy, practical wisdom craft apprenticeship, experience, and environment (Warner, 2018, pp. 120-130).

Cultural Patterns and Changes in Participation

The finished product was a complex cultural object carrying many meanings for different people. The students will be broken into two quilting groups. Specific attention was given to the collaborative processes to understand cultural patterns and changes in participation as quilters contribute to shared quilting projects. This study also investigates the participants' meaning-making experiences to facilitate an analysis of collective knowledge practices. These aims respond to various contextual issues surrounding informal learning and teaching as they materialize through the quilters' engagement in idiosyncratic community practices, the methods of which are generative of quilting knowledge and vice-versa. The most crucial moment of the paper was such: "Conceptual frameworks of informal community learning are often oriented towards preserving tradition and are conservative. Cultural continuity requires specific community knowledge, such as quilting five cultural traditions. The central aspect of "doing things together" is necessary to sustain the quilters' cultural practice for the next generation of quilters. Through their varying participation with others in ongoing endeavors, the quilters become part of the quilting practice. However, the term "participation" is ambiguous, which gives the appearance of

shared meaning. More information about how the quilters form part of the activities and contribute to meaning-making is needed. In addition, with novel contributions made by participants, it is necessary to consider moving beyond a culturally conservative model of informal community learning to a framework of cultural innovation and change” (Warner, 2018, pp. 47-48).

Research in Contemporary Sociocultural Theoretical Perspective

The academic quilt studies of Aotearoa, New Zealand, examine the evolution of cultural traditions. The quilt looks at several couples in the South Pacific, such as Pakeha, Maori, and Wanigasekera. The craft of flax weaving is evident in the final product. I found an article I would like to explore: Contemporary Sociocultural Theoretical Perspectives in Community Settings.

Observing and Collaborating with novice and experienced participants in their endeavors of quilting

The chart that was used within the study is displayed in (**Appendix I**) that shows how it was learned by observing and pitching in the model. It showed collaborative, flexible ensemble contribution and belonging, accomplished endeavors; assessments appraise both the learner's mastery and the support provided to aid learners' contributions during the endeavors; shared references, guidance, keen attention, and contribution transform participation, learning consideration, and responsibility.

Students would get together to share experiences and help each other with sewing knowledge. Then, the learning process for co-constructions would occur for the actual quilt-making with both novice and experienced participants.

A project-based thesis, involves a placement, or period of observation and activity, with a partner from within or outside the university, (*Project-based Dissertations - the University of Nottingham*, n.d.), it is a participation-based approach focused on understanding how knowledge and practices are passed on from each generation in quilting cultures.

Students research their personal histories

Researching an ancestry site alongside students instills within them a profound sense of the present, fosters connections with fellow students and their guardians at home, and enables us as educators to gain a deeper understanding of their cultural heritage. By integrating art and history, this lesson transcends disciplinary boundaries and becomes an interdisciplinary endeavor. As students delve into their ancestral backgrounds, they effectively bridge the gap between the past and the future, thereby gaining valuable insights into their identities.

This is not a new idea, but it makes it easier now that there are online tools to have the students create genealogy projects, connect with distant relatives, and uncover family records. The goal was to develop the research skills needed to complete it. Equally important is that the students learn to connect their family histories and the history of a representative era. This was to familiarize the students with genealogy and teach them about generations. Asking them to create family trees may suffice. For my project, we will take it to the next level, which was an idea in

this article to make their square. Mr. Jelen suggested the website which I tested out on my own family heritage myheritage.com, which allows an integrated multimedia in their family tree for free. I spent hours building my own. They can find marriage certificates, gravesites, or immigration records of relatives, providing the students opportunities to explore the past like a historian might. Ancestry.com contains abundant information and resources, including service records, ship manifests, and marriage certificates, and my coworker got a grant for this site. The students could write narratives about what they find beyond a simple family tree diagram, and then conduct an oral history. The students will compose family narratives online at ourstory.com (Jelen, 2012). Students can link with other family members' records and insert relevant links or photos.

A family history project also creates a VoiceThread with family photos, documents, and narration. Through VoiceThread, other relatives could also collaborate on the project and record their memories or feelings. “Part of the success of projects that examine students' backgrounds comes with students feeling valued in their classroom. We must remain flexible in designing these types of projects and approach the projects with respect for diversity. We should be mindful of students who do not live with two biological parents and recognize the variety of ways families arrived in America. So long as we keep the focus on the historical context and the historical research process, the project will be rooted in building student historical understanding rather than making students uncomfortable” (Jelen, 2012).

In this project, the students will connect with new family members they might not know presently, become historians for this project, learn more, feel more

connected to their family history, and feel comfortable sharing it with other classmates. The students then will create a circle of love alternative to the family tree so students do not feel excluded if they do not have a nuclear family. Some questions arose for me during the reading and research process: How long would this take the students to do? Will some students lose interest after a day or two? Because it is in their best interest, they should not lose interest. They will want to continue and even learn how to embroider to get to their square because they would be proud of their family history. The students will also be excited to see how the process will progress from beginning to end. “Ultimately, the goal of any genealogy project is to have students develop the research skills needed to complete it. Equally important is that students learn to make connections between their family histories and the broader history of the representative era” (Jelen, 2012). How can we avoid negative interactions with students if they do not have a “nuclear” family? How will I handle these situations? Many “families” are different these days. Some people live with their grandparents, some people have divorced parents, some people are adopted, and some people live with aunts and uncles. Every family unit is different, so I do not think it is uncommon for this to occur, and I hope that students will be kind to each other. We will have a very long circle of trust chat with them to promote an open but honest conversation that every family situation is different. It does not make anyone good or bad; we must respect everyone's differences.

Gee's Bend Quilting History

Gee's Bend is in West Alabama at the bend of the Alabama River. It was named after the large Halifax, North Carolina, landowner Joseph Gee. He came to fertile

land in 1816 to grow cotton. When he died, he left his plantation to his forty-seven enslaved African Americans and his two nephews . In the community of Gee's Bend, Alabama, a predominantly African-American rural community, quilt-making customs emerged to provide warmth for families by repurposing old clothes and flour sacks (Mitchell et al., 2012). The Gee's Bend quilting began for the emancipation of enslaved people of the 19th and was passed down from mothers to daughters by generations of Gee's Bend women of Boykin, Alabama (Stephens, 1966).

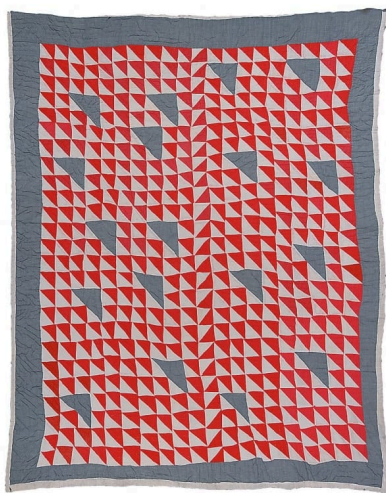
Gee's Bend suffered during the great depression, so quilting brought a new source of income to the town. They took what Mary Lee Bendolph calls the love and spirit of the old clothes and repurposed them into revenue. The lesson that I studied incorporated this quilting style from the past. The women of this community had quilting passed down for three or four generations. They have created hundreds of quilts from the mid-nineteenth century to the present. The purpose of the quilts was to keep their families warm because most houses did not have heat. The styles of quilts the community's women created were Abstract & Improvisation, Housetop or Bricklayer, Geometric, Sear Corduroy, and workwear (Campbell, 2020).



Figure 14: Abstract & Improvisation My Way, Loretta Pettway, 2003.



*Figure 15: Housetop and Bricklayer with Bars quilt Lucy T. Pettway
(American Boykin, Alabama 1921-2004 Boykin, Alabama ca. 1955*



*Figure 16: Geometric Quilt Thousand Pyramids (variation), Annie Bendolph,
1930.*



Figure 17: Sears Corduroy style Two-Sided Quilt: “Log Cabin”—Single-Block “Courthouse Steps” Variation (Local Name: “Bricklayer”) And “Housetop”, Loretta Pettway, 1972.



Figure 18: Workwear style is called Bars And Blocks Work-Clothes Quilt, Annie Mae Young, 1944.

Reason of incorporation of Gee’s Bend Artists

The Gee's Bend quilters were an essential addition to the artists I presented to my students for several reasons. One of these reasons is their profound cultural

impact, as the tradition of quilting has been handed down through many generations within their community. Additionally, their work embodies an interdisciplinary approach, showcasing a blend of various artistic concepts. The diverse patterns and styles found in their quilts evoke a strong sense of familial connection, while their meticulous color choices further enhance the overall aesthetic appeal.

Interdisciplinary Quilting Project Strengths

The project integrates math and art; photo quilting raises students' awareness of pattern shapes and fosters creativity. The purpose was to heighten students' awareness of patterns and shapes in their surroundings and use their observation skills. The project uses slices of one or two photos. The process was slightly different from multiple perspectives and combined them in new and different ways. The approach was somewhat different but still inspires innovation and creativity. It evokes young artists to view limited resources from multiple perspectives and combine new and different ways. The idea also connects the work to some current Gee's Bend quilters.

The work was linked to some of the current Gee's Bend quilters through this project. The objectives for the lessons are to spend time viewing and seeing the Gees Bends quilts in a new way, expand their prior experiences with the art, explore the creative process of design related to quilting, build skills and concepts in mathematics and language arts, explore the quilts from multiple disciplinary perspectives: art, mathematics, language arts, and history. The article goes into how Gee's Bend Quilt works in grades 4-6 to help them develop an appreciation for the Community. Empathy is presumed to be a skill set through this lesson, given the

existence of culture-responsive teaching. Students in grades 4-6 who work on Gee's Bend quilts learn about history, entrepreneurship, and political activism while cultivating an appreciation for pattern, rhythm, and creativity. Thanks to technology, including print, film, and online resources, teachers can use vibrant quilts and quiltmakers in the classroom. Students' experiences looking at the quilts and learning about Gee's Bend's background and current conditions are enhanced through interdisciplinary activities. The lesson goes into creating a photo quilt inspired by the outdoors. The quilts use picture tool options in Word software. It was designed by two photographs taken in the artist's backyard and then copied into Word. The picture was flipped to 90, 180, and then 270. He also flipped it vertically and cropped it into various slices that were just a band of the sky. The photo quilt was inspired by the Dawn of the Doomers, a Gee's Bend Quilt (Mitchell et al., 2012).

Bisa Butler's Connection to Gee's Bend Quilters

Bisa Butler, an African-American quilting artist, was inspired by Gee's Bend Quilters. Ms. Butler is also a native of New Jersey who pushes the limits of Black identity with her portraits of past and present. This is what started her interest in quilting. I am a kindred spirit of Ms. Butler because my grandmother inspired my thesis project.

"I'm trying to give my subjects back an identity that's been lost," says Bisa Butler. Bisa Butler makes colorful life-size portraits now hung in several galleries so that today's society can enjoy them. Bisa studied for her master's at Montclair University and undergrad at Howard University. However, she did not research quilting in either program. She fell into textiles when her grandmother got very sick

in 2001. She wanted something to make her feel better, so she made a quilt with a vintage photograph of her on her wedding day.

Artistic Process

Ms. Butler enlarged photographs to life-size and then sketched over them, isolating light and dark areas. Then, she begins choosing fabrics, layering them, and stitching them together with a sewing machine, a process called appliqué. The stitched portrait is laid on soft batting and a piece of backing fabric at the end. A repeated pattern of stitches is applied to all three layers to hold them together—thus completing the quilt. She chose bright technicolor cloth to represent the skin because that is how African Americans refer to their complexions. This one quilt can take hundreds of hours to complete. “So, the work is very relevant to this moment in history, when we are seeing a societal reckoning over racial inequity” (LaSane, 2022).

Bisa Butler

Bisa Butler and Sanford Biggers, amazing quilting artists, are a big part of the research and will be the artists I show the students as examples. I came across Bisa Butler over the summer when researching sewing, culture, and quilting. She is a New Jersey native like myself who brings her African American culture into art with gorgeous kool-aid-colored quilts. I feel a kindred spirit with her because she started doing quilting projects because of her grandmother. Her grandmother was sick, so she started sewing a quilt to make her feel better by making her a photo quilt of her on her wedding day. My grandmother, who is currently unwell, has a passion for quilting.

When she was initially diagnosed with dementia, I decided to make a photo blanket for her in order to assist her in recollecting everyone.

Reason of incorporation of Bisa Butler

Bisa Butler's grandmother's influence holds personal significance for me as my grandmother also suffers from dementia, and we worked on two quilts together during my time as an undergraduate student. She serves as the inspiration for my thesis. I was confident that my students would appreciate Ms. Butler's artwork because of the cultural importance of her ancestral heritage, her vibrant color choices reminiscent of kool-aid, and her distinctive approach to portraying individuals.

Ms. Butler enlarged photographs to life-size and then sketched over them, isolating light and dark areas. Then, she begins choosing fabrics, layering them, and stitching them together with a sewing machine, a process called appliqué. The stitched portrait is laid on soft batting and a piece of backing fabric at the end. A repeated pattern of stitches is applied to all three layers to hold them together—thus completing the quilt. She chose bright technicolor cloth to represent the skin because that is how African Americans refer to their complexions. This one quilt can take hundreds of hours to complete. “So, the work is very relevant to this moment in history, when we are seeing a societal reckoning over racial inequity.” (LaSane, 2022).

Faith Humphrey Hill

Ms. Hill's approach to creating her artwork sets her apart from other artists previously discussed. She begins by selecting a face from an online artist-to-artist resource, where reference photos are provided for use in her artwork. The face is

digitally drawn in layers, with the "line" and "crosshatch" layers being completed first. The "under" layer is then exported to an app that generates a knitting pattern. This pattern is knit using 4-6 yarn colors on a modified 1980s knitting machine. The fabric is steamed, and if it is a knit art piece, the top edge is sewn onto a sheet of heavy, clear vinyl. A hand drawing is added to the vinyl using black and white graffiti tagging markers. A piece of wood with a notch is attached to the back of the top edge of the piece, and the finished artwork is exhibited on the wall in a manner similar to a quilt.

Faith, a Chicago native, initially started knitting to make mittens but received positive feedback while attending a gallery opening. She explains that her knit portraits are a result of various influences coming together. Initially exhibiting crosshatch portraits, Faith noticed a disconnect between viewers and the subjects. However, when she worked on her knitting projects, people would share their experiences and memories related to knitting. Reflecting on these interactions, Faith realized that knitting was associated with words like warmth, comfort, protection, hugs, love, meditation, connection, flow, and peace. She aimed to incorporate these concepts into her portrait art, allowing viewers to experience warmth and comfort even when faced with a stranger's image. By merging knitting with her artwork, Faith uses this medium to visually represent the themes and emotions associated with knitting. (Hill, F. H. (2024).

Reason of incorporation of Faith Humphrey Hill

I selected Faith Humphrey Hill as one of the artists to introduce to my students due to her distinctive approach in crafting knitted portraits. Her use of

animation sets her apart in this artistic endeavor. I anticipated that my students would appreciate her dedication to blending technique, technology, and drawing skills to produce her portraits. Similar to Bisa Butler, Ms. Hill developed her own unique color palette, serving as a great source of inspiration.

Sanford Biggers

Sanford Biggers is a mixed-media artist who pushed the boundaries of the traditional art world to create an art form of all his own. They both have exciting styles that make them desirable to the eye. I want the students to be amazed and inspired by their unique styles, which bring eye-catching colors and patterns into quilting.

Mr. Biggers is an African American artist that brings his connection to the Underground railroad into his artwork. He repurposes old quilts into his brand new work of mixed media art that has a very impactful storyline. Biggers is an LA based artist who has become more well known over the last several years. Sanford's biography, as seen on his website, says this about his artistic process: "In a practice that encompasses painting, sculpture, video, photography, mixed media, music, and performance, Biggers positions himself as an artistic intermediary, continuously interrupting established narratives, intervening directly into historical forms, and remixing recognizable cultural symbols and signifiers to complicate, question, and, ultimately, offer new understandings of collective mythologies and traditions," *Biggers, Sanford (2024)*.

To Sanford Biggers, the past, present, and future are intertwined and all part of one big, long *now*. Over the past three decades, the Harlem-born artist has woven

various threads of place and time—in ways not dissimilar to a hip-hop D.J. or a quilter—to create clever, deeply metaphorical, darkly humorous, and often beautiful work across a vast array of mediums, including painting, sculpture, video, photography, music, and performance. “The simultaneity of past, present, and future is always involved in my work,” he says on this episode of *Time Sensitive*. Biggers continues, “I even consider myself a collaborator with history, making work in the present to be unpacked somewhere in the future.” Among his standout works are “Oracle” (2021), a 25-foot-tall cast bronze sculpture that combines a Greco-Roman form with an African mask; his “BAM” series (2015) of gunshot statuettes, which violently reinterpret African tribal figurines; “Orin” (2004), a series of Japanese singing bowls made out of melted-down hip-hop jewelry; and his ongoing “Codex” series of quilts, which have, over his past decade of making them, become an incredibly potent and ceremonial part of his art-making. Biggers’s work is informed by a vast range of influences, from years spent living in Italy and Japan to 1980s and ’90s Los Angeles hip-hop and graffiti culture to Buddhism and monuments. (Bailey, S. (2024, January 30).

Reason of incorporation of Sanford Biggers

Sanford Biggers was selected as an artist for several reasons to show to my students. Firstly, his utilization of silhouettes depicting people offers a unique perspective on portraiture, showcasing a different approach to representing individuals. Secondly, his choice to use recycled materials in his artwork demonstrates a commitment to sustainability and environmental consciousness,

adding depth to his creative process. Lastly, Biggers' diverse cultural backgrounds bring a richness and complexity to his art, reflecting a range of influences and experiences that contribute to the depth of his artistic expression.

Victoria Villasana

Victoria, a textile, installation, and street artist, hails from Guadalajara, Mexico. Victoria now splits her time between Mexico and England. Victoria skillfully incorporates patterns, geometry, and vibrant colors into her visual narratives, which are deeply rooted in human relationships. Drawing inspiration from ancient cultures and the handcrafted blankets made by our grandmothers, Victoria's passion for infusing her culture into her distinctive style made her the ideal candidate for an interview for my project. Undoubtedly, her artworks are truly awe-inspiring. I did not zoom with Victoria because of our conflicting schedules. She kindly emailed her responses.

Victoria Villasana, a Mexican artist, creates vibrant artworks that reflect her Latin American heritage. Drawing inspiration from Mexican textiles and techniques, she combines contemporary design with traditional craftsmanship. Known for her intricate embroidery and bold patterns, Villasana incorporates elements from her hometown's diverse culture and history.

Her artwork showcases a unique blend of colors, patterns, and embroidery, which highlight her deep love for Mexican culture and respect for its heritage. She combines photography with detailed embroidery and bright string using a mixed-media collage approach.

In her works, Villasana often portrays women as central figures, surrounded by various patterns, textures, and imagery that symbolize different aspects of culture. These portraits exude a sense of serenity and are adorned with elaborate jewelry, conveying themes of beauty, femininity, and cultural pride.

One distinctive aspect of Villasana's artwork that I wanted to introduce to my students was because she intentionally leaves threads undone at the bottom. This emphasizes the handmade nature of the textiles and patterns in her collages, highlighting the historic textile processes and celebrating empowerment and cultural pride.

Villasana also reflects on the significance of scale in her artistic process. She aims to honor ancient traditions while avoiding mere replication. She believes that textiles hold a tactile and comforting element in our collective psyche, from the creations of ancient cultures to the blankets made by our grandmothers. This connection with my grandmother resonates in this thesis and Victoria Villasana's artwork.

I first discovered Victoria Villasana's artwork while working with handicapped adults last summer. This encounter sparked the idea of basing their project on storytelling and cultural pasts/present. (art_teacher_mcr, A. (2023, February 19).

Reason of incorporation of Victoria Villasana

Utilizing her fascination with Mexican culture, Villasana employs a unique approach to create textile portraits. She weaves elaborate visual stories that symbolize the strength and victory of the human soul. Influenced by historical events, cultural

elements, and human interactions in a modern, digitized world, her artwork exudes a bold dynamism that is evident in the rawness of uncut thread. By breaking traditional artistic boundaries, Villasana achieves a surreal and incomplete aesthetic that underscores the significance of embracing change, growth, and imperfection. Her thematic explorations encompass visionaries who have catalyzed positive transformations throughout history, as well as reflections on pop culture, social movements, and the revitalization of our bond with nature. Through the intricate interplay of patterns, geometry, and hues, Villasana crafts visual narratives that celebrate the enduring resilience and triumph of humanity.

Luke Haynes

Luke Haynes, a native of North Carolina in the American South, has had a diverse artistic journey. Initially trained as an architect, he later became a mixed-media artist. His creative process involves utilizing reclaimed textiles for his projects, blurring the boundaries between functionality and fine art. In addition to his artistic pursuits, Haynes also serves as an art conservancy.

The inspiration for Haynes' artwork stems from his great-grandmother, who had a deep passion for quilting. Intrigued by this craft, he delved into the quilting world out of curiosity. When creating his quilts, Haynes adheres to three fundamental rules. Firstly, he maintains that a quilt should measure ninety inches by ninety inches, a size he arrived at due to its perfect fit on his bed and its practicality as a medium. While he occasionally explores other sizes for experimental purposes, he acknowledges the historical existence of quilts in various dimensions. Secondly, he emphasizes that a quilt primarily comprises fabric and thread. If he were to paint it,

he would classify it as a painting, and if he were to incorporate different materials, it would be considered assemblage. Lastly, Haynes believes a quilt should consist of only three layers: the top, batting, and back. The quilt transforms into a fabric sculpture if the layers exceed this depth.

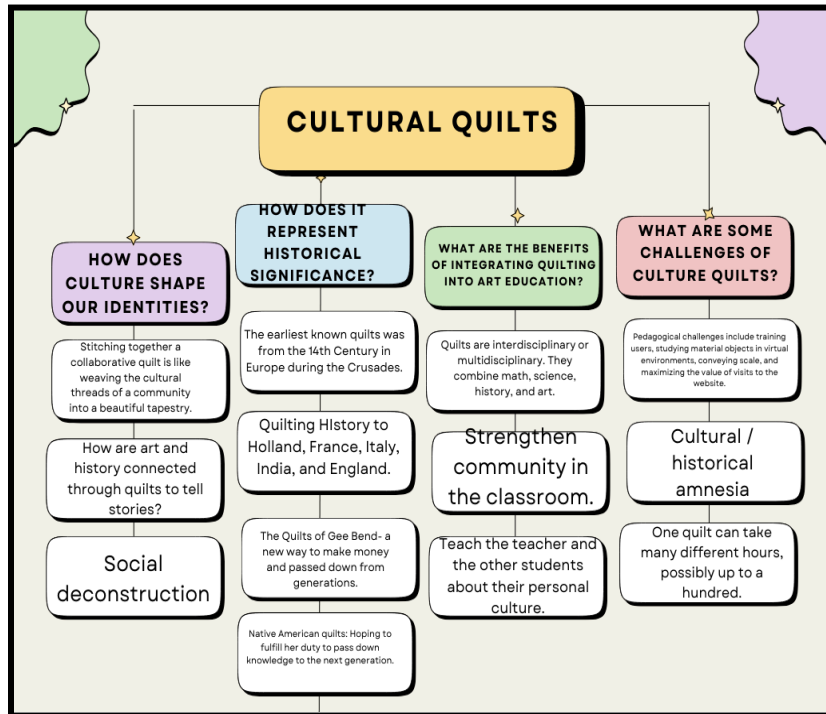
Since the onset of the pandemic, Haynes' artwork has taken a new direction, focusing on promoting mental health through positive quotes incorporated into his nature-themed art. Collaborating with his wife Nicole, he is currently working on a project involving the creation of one hundred quilts. These quilts feature backs made from sheets, serving as abstract studies in the privately used fabrics and then discarded. Haynes also finds intrigue in the absence of a designated "top" in these quilts, challenging conventional notions of what quilts typically entail. This ambitious project holds great significance for him and showcases the scale of his artistic endeavors (Goldstein, S. (2024, January 29).

Reason of incorporation of Luke Haynes

Upon discovering a lively depiction of his artwork, I presented Luke Haynes as a source of inspiration to my students. I was certain that my students would admire his artistry, given his incorporation of celebrities, self-portraits, and representations of everyday people. Haynes referred to one of his early pieces as a self-portrait that served as a test of his artistic skills. His Pennsylvania Dutch heritage and the influence of his great-grandmother served as the driving force behind his artwork. Creating quilted portraits, he initially hesitated to ask others to pose for photos, leading him to create self-portraits by default. Utilizing bright and vibrant colors, he aimed to make his portraits more visually appealing.

Concept Map Description

This concept map elucidates the myriad advantages of incorporating culture quilts into an art curriculum. It elucidates how this endeavor seamlessly integrates history and mathematics, thus becoming an interdisciplinary project. Through this endeavor, students acquire a new skill that benefits them while also gaining insights into different cultures based on their individual backgrounds. students developed a heightened awareness and knowledge regarding the traditions and diversities of various cultures. Ultimately, this collaborative effort culminates in creating a single, grand quilt, symbolizing the unity and collective spirit of the students.

Cultural Quilt Concept Map*Figure 19: Cultural Quilt Concept Map (2023).***Chapter Summary:**

The text highlights the importance of multicultural art in the art curriculum of a school district. It encourages self-discovery, identity development, and community building among middle school students. The students will create a classroom-wide culture quilt, empowering them with complete control over the process. This project will foster open conversations and deepen personal connections. The author will explore the literature on multicultural curricula in the art classroom, study diverse artists, and conduct interviews to gain insights into their artistic approaches. The project will promote creative belonging, collaboration, and teamwork while teaching valuable skills like sewing, pattern making, and color coordination. The history of

quilting dates back to 1790, when it was introduced as bedcovers by English and Dutch settlers in the New World. It has evolved into a functional and decorative art form, influencing societal attitudes towards women and providing warmth and comfort. The text also discusses college course quilting pedagogies, including the use of needlework and paper patterns.

CHAPTER III: METHODOLOGY

Setting

This research was conducted at two public middle schools in Washington Township, NJ. Daily, I commute between these two buildings as I am employed as an art educator at both of these distinct middle schools. The school district comprises four hundred and fifty-five middle schoolers. Both schools that I work at opened in 1989. Each cohort of students is allocated a 49-minute time slot daily for nine weeks.

Participants

The participants in this study comprised two eighth-grade classes and one seventh-grade class, totaling thirty-four students. However, due to time constraints, the seventh-grade students could only participate in the quilt portion of the project, as they had chorus on Fridays. The decision to include this particular seventh-grade class was based on their high motivation, engagement, and exceptional artistic abilities. The students in this study played a significant role in their selection because of their maturity, aptitude for task completion, and previous academic performance, especially in sewing skills. The students made the beginning of the project easy because a lot of them knew their cultural backgrounds before doing any research.

A single, substantial quilt was created to symbolize the unity of both schools. The research aims to investigate whether the two grade levels approach the subject matter differently and if one grade level becomes more engaged and interested. The collaborative effort between the two educational institutions to create a unified patchwork. The unit took place during week five of the school year's third marking period. As the researcher, I actively participated in the study by conducting interviews, performing research tasks, and creating a square for the quilt. My involvement in the study also aims to demonstrate to the students that there is no divide, no matter their nationality or culture, and to make them feel more comfortable sharing their thoughts and experiences. Furthermore, I have developed a unique quilting curriculum for this unit, which celebrates diversity. In the upcoming academic year, I will focus on integrating the culture quilt project into the curriculum to foster enthusiasm among all middle school-age students and motivate them to complete their own quilts in the following year. The quilt will be exhibited at both

educational institutions for a designated period and also at the district-wide art exhibition.

Researcher Role

I am actively involved in the research study as a researcher and a participant. My primary responsibility was to showcase various embroidery techniques and oversee the study, which involves students delving into their family ancestry and history. As the organizer of a safe space, I ensured all the individuals felt comfortable and content throughout the process, from initiation to completion. One of my critical tasks was to observe and document the different occurrences during the study. As a researcher, I imparted knowledge about the tools required to become a historian and skilled embroiderer and foster a collaborative environment. This approach encourages community within the classroom and throughout the project's duration.

During my research process on [ancestry.com](https://www.ancestry.com), I found a lot of interesting new facts about my family and my extended family. I found myself falling into a research rabbit hole. The students will enjoy discovering new facts about the family if they know who they want to research.

Moreover, this project compelled the students to adopt an open-minded attitude and be mindful of their vulnerability regarding identity development. I wholeheartedly promote the growth of their artistic identities and the establishment of an artist community through their engagement as researchers and their exploration of their culture, heritage, and traditions. As a class, we will collectively create embroidery pieces to contribute to our collection of squares, deciding together what elements to include on each square.

Research Procedures

I started the Multicultural Unit by doing an icebreaker, asking the students to share a unique aspect of their culture or country, such as a traditional dish, a famous landmark, or a popular festival. I had a class discussion stating the ground rules for our safe space discussions throughout this unit, which I sourced from womenwin.org.

Established

- Participants have the right to “pass” on activities/questions that feel uncomfortable.
- It is alright to feel embarrassed or not to know the answers to everything.
- Everyone’s opinions are to be respected
- All questions will be addressed appropriately
- Be discreet about group discussions (i.e., no gossiping)
- Speak for yourself. Use “I statement” to state opinions or feelings
- Respect others’ differences

Context of the Study

The second activity was icebreakers; the students will receive a lesson on conducting research within their families. They brought personal items from home that hold significance to them, such as family recipe items, as long as their family approved. Throughout the project, the students got into focus groups to discuss the information they discovered about their families.

The students filled out a typed interview response and brought in any artifacts from home that they wanted to share from their parent's responses. I observed the students collecting information about their families, noting how they engaged with the material and what they chose to include in their presentations. We debriefed as an entire class meeting to discuss our progress at the end of each class at the end of each week. During the 3rd marking period, I thoroughly studied how this will create empathy among this age range of students and help them connect with their cultural heritage—the project-based culture quilt. I analyzed the artistic processes of the selected artists and even planned to interview some of them to gain a deeper understanding of their techniques.

Phases of the Study

The unit consisted of three phases: firstly, students delved into their family history and heritage, and secondly, the eighth-grade students created an illustrated recipe book with recipes from their cultural background or ones that are important to their families, lastly the students and myself collaborated with both eighth-grade and one-seventh grade middle schools from both schools to create a community culture quilt. The students became historians for the first part of the project, which I also participated in and shared my results. They asked their families the questions below and then they could bring in things from home that are important to their culture, heritage, tradition, and background. Students had the opportunity to explore their family history with permission from home. They focused on specific individuals or investigated their entire family lineage. Answering questions about their family members aimed to provide insight into the diverse nature of what constitutes a

"family," even if it deviates from the conventional family tree structure. It is important to note that this project is inclusive of all students, including those from non-traditional family backgrounds such as birth families, foster families, adoptive families, neighbors, aunts and uncles, grandparents, and extended families. As part of this project, students completed a Heritage Trail, an alternative to the traditional family tree format, as depicted in the accompanying diagram. The students asked their families the questions in Appendix D, which were sourced from the Center for Oral History Research. (Questions Appendix D)

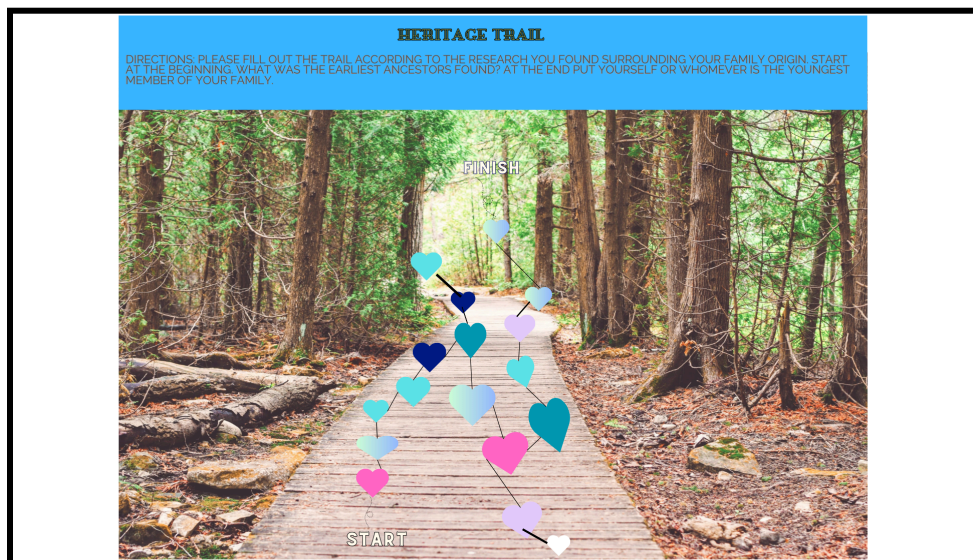


Figure 20: (Alternative of a Family Tree(Heritage Trail), 2023)

If the students did not obtain permission slips or have specific limitations imposed by their families regarding their research, I provided alternative options for them to explore, ensuring that every student felt included in the research component of the assignment.

Ethical Consideration

To ensure ethical considerations, I prioritized voluntary participation and created a safe discussion environment. At the start of the unit, students were informed about their obligation to participate in the art component, but that they would only be required to share what they felt comfortable with. Additionally, students were encouraged to approach me anytime during the study if they felt uneasy. Still, the students can choose their pseudonym to remain completely anonymous, fostering an open and transparent communication channel.

Research Methods

Type of Study

My study was a project-based study. I created a multicultural curriculum that develops a community with eighth-grade students from two schools working together to make a culture quilt. Each student created a unique embroidered portrait square that contains essential information about the student's identity. It had specific things about the student, from family recipes to family heirlooms to family trinkets to include information on family quotes or song lyrics.

The students started by interviewing their families about important facts about their cultural backgrounds, heritages, traditions, and identities. The students took notes to have them available when they created their squares. Students gained permission to research their cultural background on [ancestry.com](https://www.ancestry.com). The students developed their heritage trail. The students and I debriefed weekly to digest the information they found throughout the research process. Then, we picked the most important things the students wanted to include in their squares. The students then sketched their ideas, but the real fun occurred when everyone created their square.

Data Collection

The project was introduced to the students at the beginning of the third marking period through the permission process. The permission slip was distributed on February 21, 2024. I emailed all my students' parents and guardians, informing them about the project. They had until February 27th, 2024, to complete the permission slip. However, the issue I faced was with the forms I created using Google. The parents/ guardians had difficulty understanding how to fill and submit them. The other issue was a time constraint. At the beginning of the process, I was unaware I needed to gain board approval to conduct this survey, so it pushed everything back by a week. Therefore, next time, I would have done this project earlier so the students feel more relaxed.

To ensure the smooth progress of the project, I have outlined the following steps: Step 1: On December 14, 2023, I proposed my project and aim to obtain IRB approval by December 31, 2023. On February 20, 2024, the board of education unanimously approved my project for five weeks, from February 27th to March 31st, at both Orchard Valley and Chestnut Ridge locations. I officially planned to launch the study on February 27th. The field study commenced during the week of February 26, 2024. Students began by interviewing their families, followed by the initial research process. The students were able to review my potential questions, and we compiled a list of questions they would like to ask their family members at home.

The students asked about family recipes, and the eighth grade only created an illustrated recipe book with their families' best-known recipes. At the end of the

section, we had a little party to celebrate, and we all brought in food from the recipe books.

Week of March 11th, 2024- The students learned about different embroidery techniques and other cultures. Interviewed their families about their cultures and their family histories. The students created their Heritage Trail, an alternative to a family tree. They brainstormed ideas and techniques they wanted to include in their art project. The students sketched out what their squares would look like. The students worked on their squares, which took two weeks to complete. I documented the process with images and interviewed the students about the project throughout the week. The week of the 29th was the conclusion of the project. The students helped decide where each square should be placed on the quilt.

Figure 21: Table 1 Study Timeline

Month	Process	Steps to Accomplish
December 2023	Proposal Hearing	Complete AEGR618 course requirements and participate in the hearing by December 18, 2023
January 18th, 2024	Gain IRB Approval	Submit the full proposal as requested by December 31, 2023,

January/ February	Begin seeking site approvals and participants	As soon as IRB is granted (or sooner with approval of the instructor), contact the site (Orchard Valley and or Chestnut Ridge with an initial letter of inquiry. Spoke to the Principal at Orchard Valley on February 5, 2024. Ms. Berry signed off on my project. She told me I needed to get approved by the Board of Education before starting my project. She approved me letting the students in food items as long as the recipe is listed so no allergy issues occur. She also asked me what the alternative project would be if the permission were not signed or denied. The board meeting is on February 26th
Prepare to launch the field study.	Send out the permission slip and email explaining my thesis project to the parents if approved by the board.	February 27, 2024
Start of Study	Begin a Fieldwork course	February 28, 2024
February 28, 2024	Launch field study	The first process of the research is for the students to start interviewing their families about their cultures and their family histories.

Project #1 Week 1 February 28-March 8th	Field Study	Begin research on Ancestry.com about family history or people they see as family, depending on what is specified in their IRB or permission slip.
Week #1 Continued February 28-March 8th	Start Heritage Trail and Questions	The students will create a Heritage Trail, which they see as their idea of a family tree.
Week #2 March 11-15th	Begin the Illustrated Culture Cookbook.	The Students will begin working.
Week #3 March 18th- March 28th	Students will learn different embroidery techniques and about other cultures.	They will start brainstorming ideas and strategies they want to include in their art project.
Week #3 continued from March 18th- to March 28th	Sketch for Square	The students will sketch out what their squares will look like.
End of Week 3, 4, and 5 March 18th- March 28th	Begin Work	The students will work on their squares, which will take at least a week to complete. I will document the process with images and interview the students about the project throughout the week.
April	Sew the squares of the quilt together	The students will help decide where each square should be placed on the quilt.
May	Edit Thesis	Coding for Student Analysis
June	Edit Thesis	Coding for Artists Information

July	Edit Thesis	Last edits on information and Thesis Poster
August	Final Step	Present the final findings and analysis for my Project Based Thesis

Figure 21: Table 1 Study Timeline

Chapter Summary

This chapter provides an overview of the dynamics within the Washington Township school district, specifically focusing on the various cultures represented and the number of students enrolled. The study encompassed seventh- and eighth-grade students, who collaborated to create a class recipe book and a community culture quilt. The chapter includes the survey questions administered to the students as part of the study. It delves into each phase of the project, beginning with ancestry research, followed by the compilation of the recipe book, and concluding with the creation of the culture quilt. The students gained a deeper understanding of their identities, cultural backgrounds, and traditions through research, interviews, and surveys. The chapter also highlights the artists who were interviewed, along with the specific questions posed to them regarding their artistic processes. Additionally, a timeline was provided, offering detailed information on how the study was conducted. If the students did not obtain permission slips or have specific limitations imposed by their families regarding their research. In that case, I

provided alternative options for them to explore, ensuring that every student felt included in the research component of the assignment.

CHAPTER 4: PROJECT-BASED- COMMUNITY QUILT

Artist Introduction

In order to situate my students' artwork within a wider cultural and artistic context, I made the choice to conduct interviews with three artists whose work I intended to showcase in my classroom. These interviews were conducted prior to commencing the unit, as I aimed to verify the accuracy of my research and to understand any specific messages the artists wished for me to convey to the students before delving into the unit. The six artists I have chosen to research are Bisa Butler, Luke Haynes, Faith Humphrey Hill, Sanford Biggers, Victoria Villasana, and Gee's Bend Quilters. I have meticulously curated a diverse selection of artists specializing in embroidery, quilting, and sewing, hailing from different nationalities. By including artists of both genders, I seek to underscore that these crafts transcend gender boundaries.

My selection criteria focused on the artists' distinct skill sets, which also get inspiration from their cultural backgrounds to expose students to a wide array of styles rather than limiting them to a singular approach. I asked the same questions to all of the artists. I wanted to see the connection between answers or if the answers from the artists were completely different for each of the six artists, and how these similarities or differences might shape the way in which I presented their work to students.

Explanation of Artists

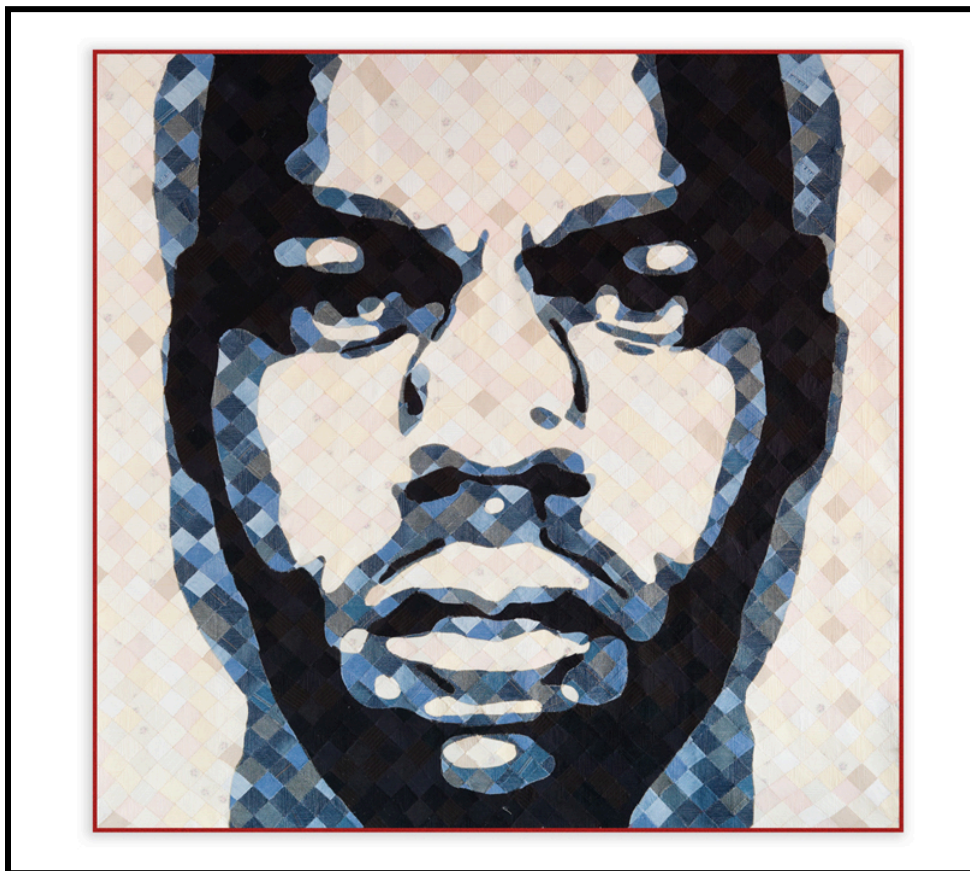
I consider myself fortunate to have had the opportunity to interview the three artists I did (Luke Haynes, Victoria Villasana, and Faith Humphrey Hill). Each artist was presented with the same questions, with minor adjustments made for individual inquiries. I could engage in video conversations with Faith Humphrey Hill and Luke Haynes, while Victoria opted to respond via email.

Despite my efforts to schedule interviews with the Gee's Bend Quilters, Sanford Biggers, Michael Cummings, and Bisa Butler, our interactions were limited to email exchanges and missed calls. Nevertheless, the insights I gathered from their responses were invaluable in deepening my understanding of these individuals and artists. Their openness and sincerity in discussing various aspects of their lives only enhanced my admiration for them. Without exception, each individual exhibited an exceptional level of generosity and support.

The selection of six artworks was based on their vibrant colors and their ability to tell stories, whether it be about the artists' family history or a moment of inspiration that led them to become mixed media/quilting artists. The artworks also include both direct and indirect portrayals of portraiture, with some showcasing detailed features while others use silhouettes. The unique perspectives and talents of these diverse artists have greatly influenced and inspired my students in ways that I could not have anticipated. Below, you will find the displayed images of each of the six artists that I have chosen to focus on for this unit.



*Figure 22: Bisa Butler **Broom Jumpers** (2019), cotton, silk, wool and velvet,
87" x 52 1/4"; Source: artmuseum.mtholyoke.edu*



*Figure 23: Luke Haynes- **Rags to Riches** (2011) 90 inches x 90 inches Quilt*



Figure 24: Image #1 Faith Humphrey Hill

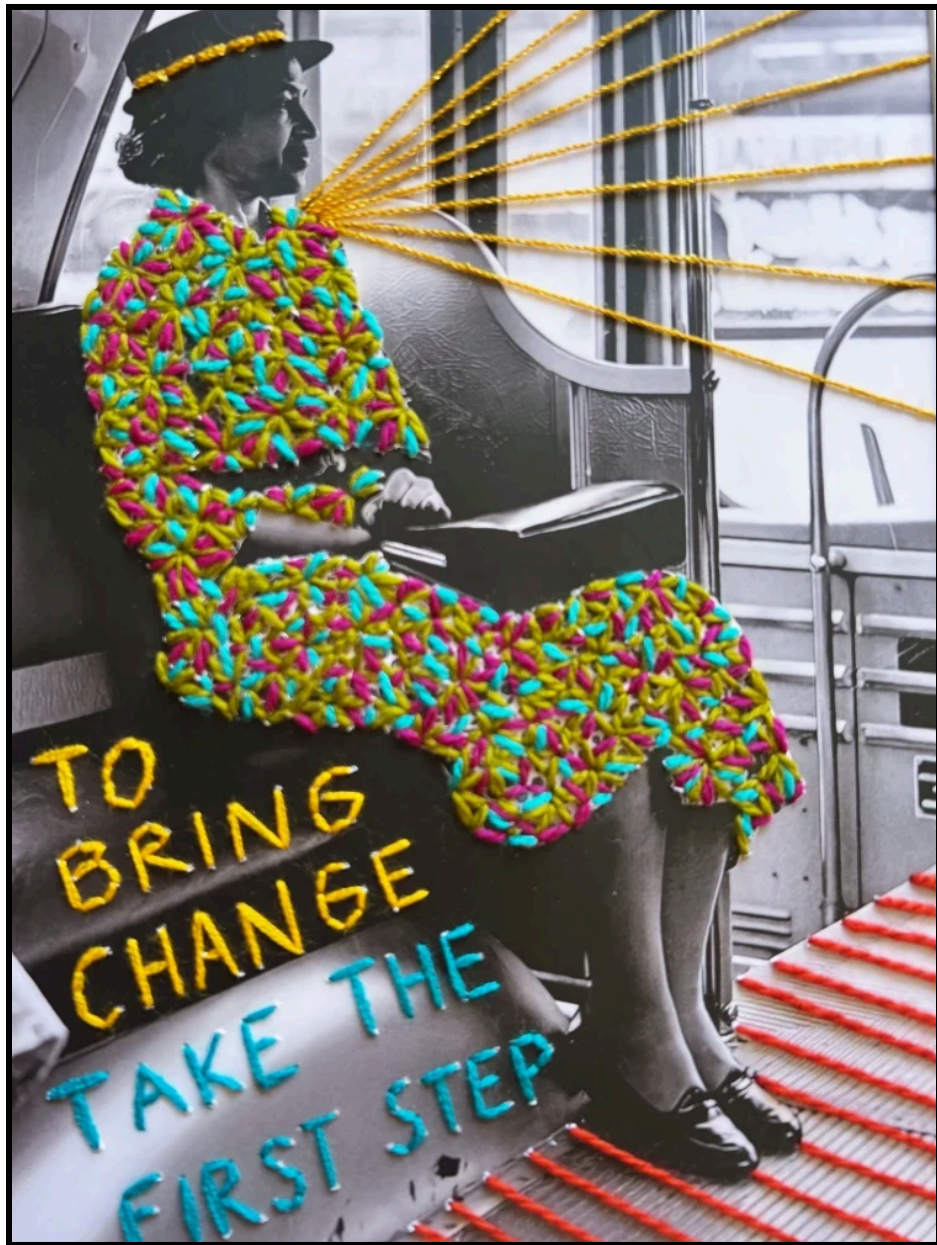


Figure 25: Victoria Villasana- First Step a Portrait of Rosa Parks

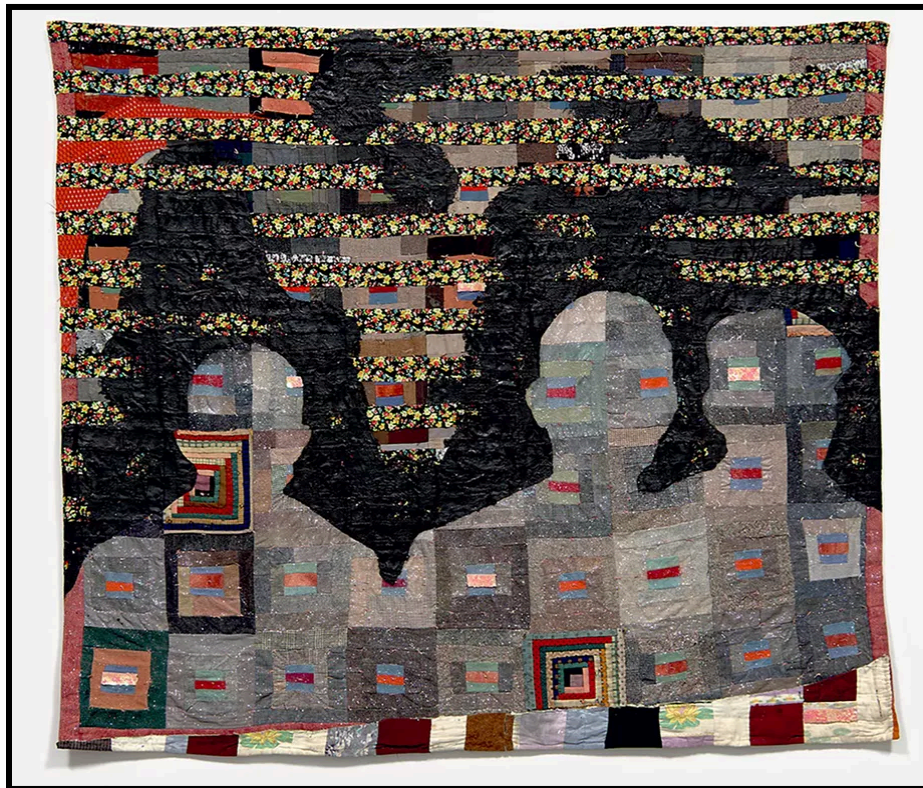


Figure 26: Sanford Biggers, Neroluce, 2018. Courtesy of Phillips.



Figure 27: Courtesy of Sharon Williams from Gee's Bend

(Artist Questions are located in the Appendices D-1)

Coding of Artists

In various ways, I approached coding for artists by selecting specific artists from different nationalities to expose my students to a wide range of artistic styles. The artists chosen include individuals of Dutch, African American, Mexican, and Irish descent. Nearly all of these artists have expressed that they draw inspiration from their cultural backgrounds for their artwork, with some attributing their grandmothers or cousins (such as Sanford Biggers) as sources of inspiration. Upon further examination, it became apparent that 66.7% of the artists (Victoria Villasana, Bisa Butler, Luke Haynes, and Faith Humphrey Hill) incorporate portraits into their work. The remaining artists, Gee's Bend Quilters and Sanford Biggers, focus on other artistic elements such as traditional quilting patterns or abstract pieces with silhouettes. The artists' themes were categorized based on their use of social injustice as a driving force behind their artwork. Half of the artists (Gee's Bend Quilters, Bisa Butler, and Sanford Biggers) draw inspiration from the underground railroad or their enslaved ancestors. Additionally, 16.7% of the artists (Victoria Villasana) explore themes of Non Conformity, while 33.33% (Luke Haynes and Faith Humphrey Hill) conduct investigations into Mental Health or Human Emotions. The majority of the artists (83%) in this group, including Luke Haynes, Sanford Biggers, Bisa Butler, Gee's Bend Quilters, and Victoria Villasana, use Social Injustice as a central theme in their artwork. Only 16.7% of the artists (Faith Humphrey Hill) do not incorporate

social injustice into their work, focusing instead on human emotions and movement in her knitted pieces.

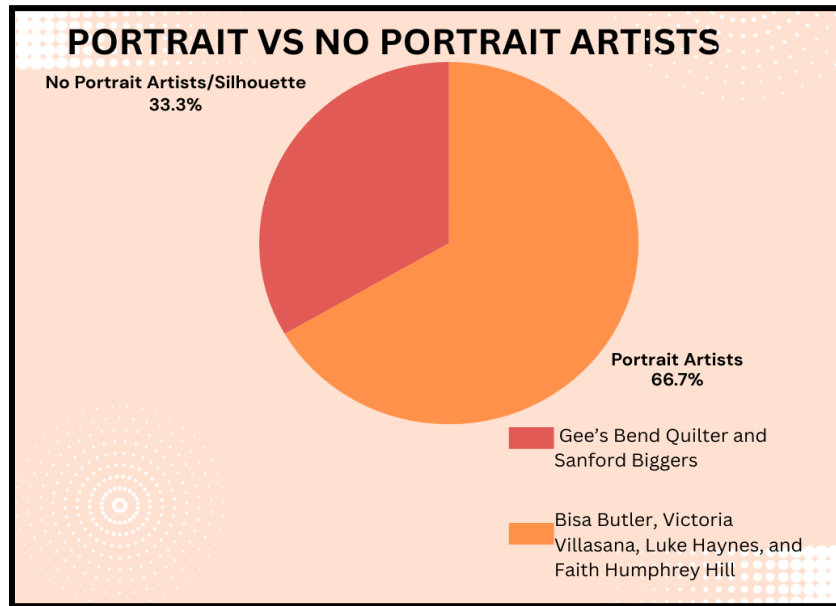


Figure 28: Pie Graph Portrait vs No Portrait Artists Studied

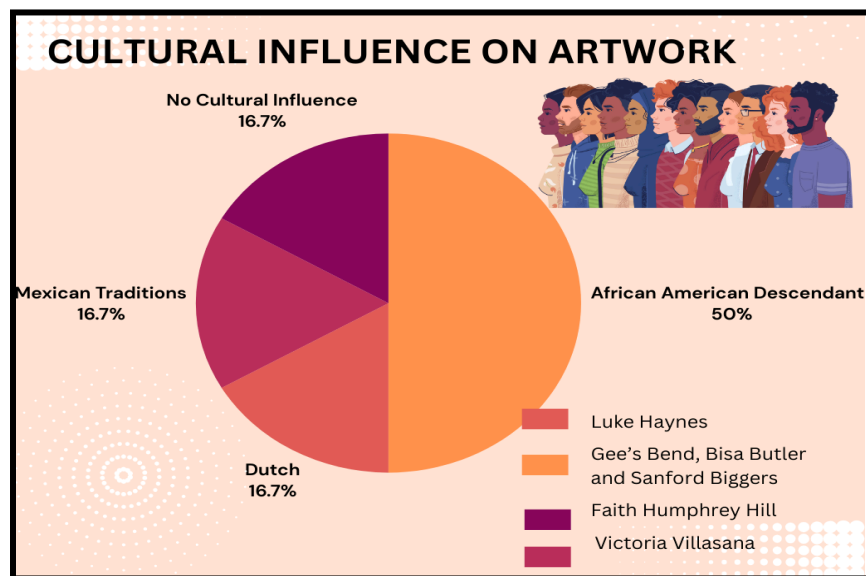


Figure 29: Pie Graph Cultural Influence in artwork of Artists Studied

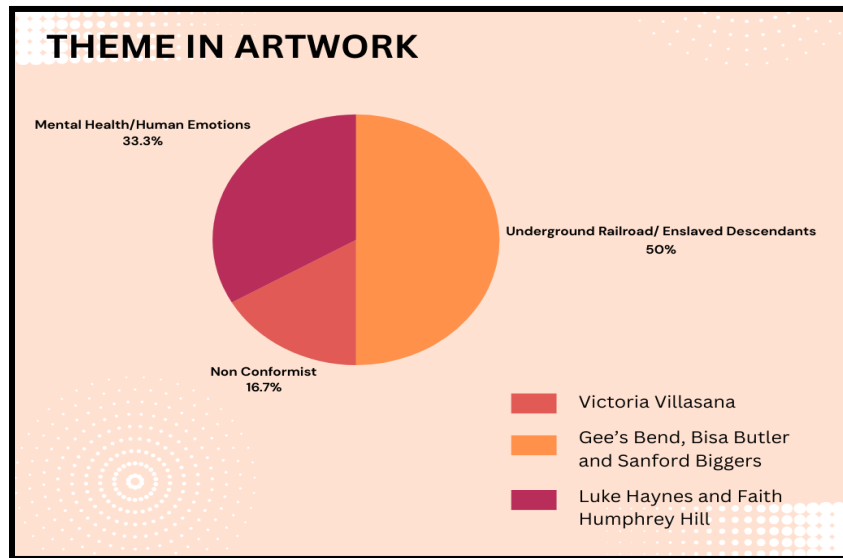


Figure 30: Themes in the Artwork of the Artists studied

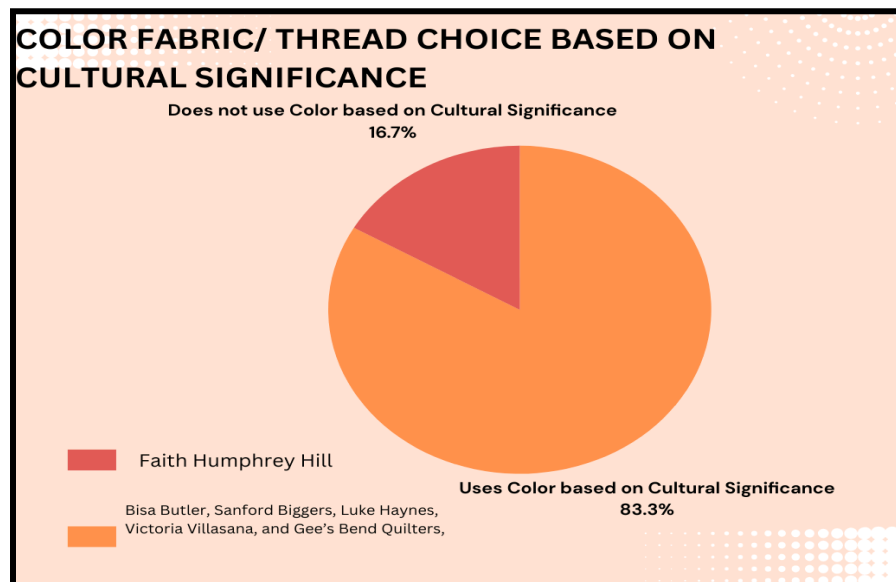


Figure 31: Pie Graph Color Fabric/ Thread Choice Based on Cultural Significance

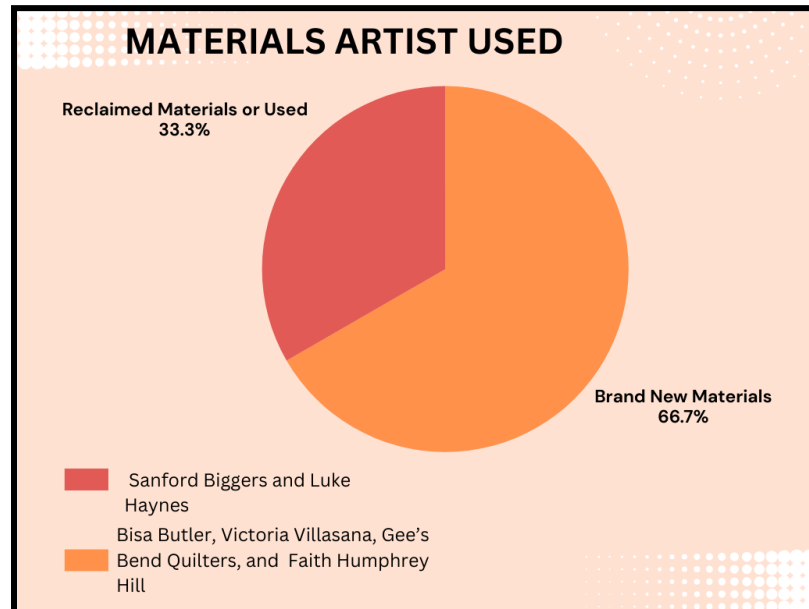


Figure 32: Pie Graph Materials Artists Used

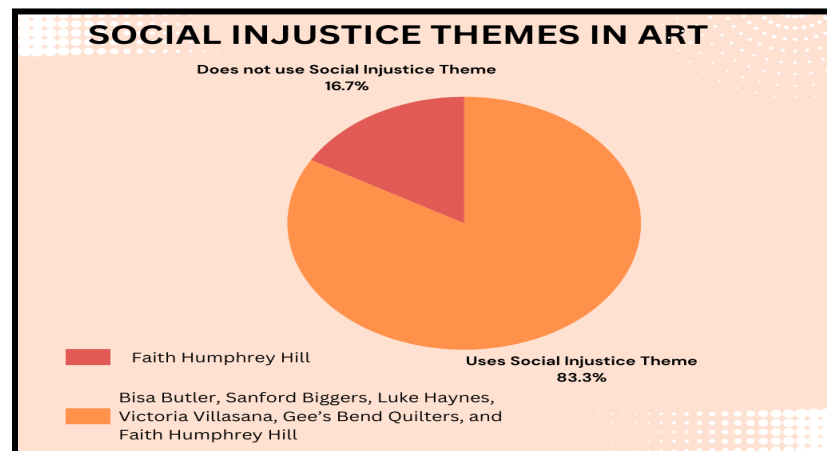


Figure 33: Pie Graph Social Injustice Themes in Art

Vs. Does not use Social Injustice Theme

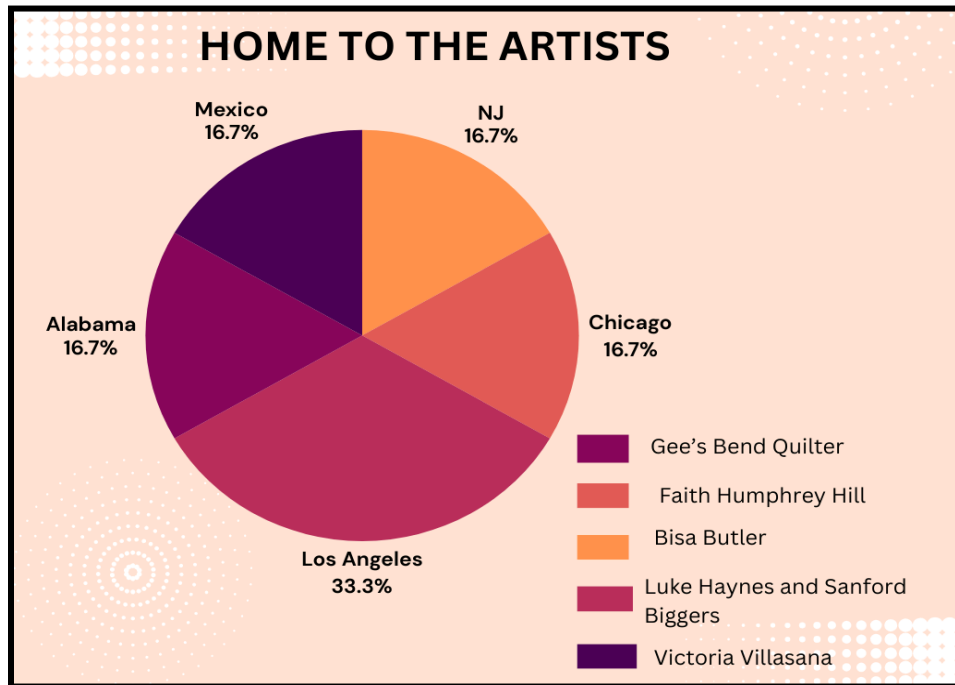


Figure 34: Pie Graph Home to the Artists

Artist Interview Responses

Luke Haynes Interview

Luke Haynes, a portrait quilting artist originally hailing from Los Angeles, recently relocated to South Carolina alongside his wife. Having transitioned from architecture to artistry, Haynes derives solace from crafting items that provide comfort. His artistic repertoire encompasses the creation of quilts as sculptures, fabric-based photo-realistic portraits, and large-scale quilts designed to envelop external building structures. Notably, he has curated collections of quilts that evoke sentiments of nostalgia, functionality, and personal identity. He delved into the realm of materials, dedicating countless hours to scouring the same thrift stores I frequented

during my childhood. This endeavor aimed to procure materials for the construction of a series of Log Cabin quilts, which ultimately embarked on a global tour. Appendix F for the entire interview.

Faith Humphrey Hill Interview

Faith Humphrey Hill, an animation artist specializing in knitting, recently participated in an interview where she shared her remarkable background and artistic journey. Ms. Hill holds a BFA from the School of the Art Institute of Chicago and a Masters in Arts Management from Columbia College, solidifying her position as a prominent figure in the art world. Her artistic style is characterized by the fusion of knitting, animation, and drawing techniques using digital tools, resulting in captivating portrait art. Ms. Hill firmly believes that technology plays a pivotal role in shaping our identity and interpersonal relationships. She perceives knitting as a symbolic form of binary code that establishes profound connections between individuals. Interestingly, her artwork is also influenced by a personal aspect of her life. Due to having metal plates in her spine, this physical condition has become an integral part of her artistic expression and identity. Within her artistic community, Ms. Hill has successfully cultivated a sense of belonging and support, effectively creating her own artistic family. This network has played a vital role in her artistic growth and development. It is noteworthy that Ms. Hill's journey as a knitter began unexpectedly. While attending a gallery opening, she spontaneously created a knitted hat that garnered attention from numerous individuals, including strangers. The overwhelmingly positive feedback she received during this encounter served as a catalyst for incorporating knitting into her artwork. Overall, Faith Humphrey Hill's

artistic journey serves as a testament to her exceptional talent, unique perspective, and the profound influence of technology on the realm of art. Through her innovative approach, she has successfully crafted a distinct artistic identity and fostered meaningful connections within her artistic community. The entire interview is in the Appendix G.

Victoria Villasana Interview

Victoria, a textile, installation, and street artist, hails from Guadalajara, Mexico. Victoria now splits her time between Mexico and England. She delves into the exploration of interconnection, with her themes centering around the creation of positive change through history, pop culture, and social causes. Victoria skillfully incorporates patterns, geometry, and vibrant colors into her visual narratives, which are deeply rooted in human relationships. Drawing inspiration from ancient cultures and the handcrafted blankets made by our grandmothers, Victoria's passion for infusing her culture into her distinctive style made her the ideal candidate for an interview for my project. Undoubtedly, her artworks are truly awe-inspiring. I did not zoom with Victoria because of our conflicting schedules. She kindly emailed her responses. The entire interview is in the Appendix D-3.

Interview Final Thoughts

Throughout the various artist interviews, I gleaned distinct insights from their responses, particularly about [their influences, choice of materials, and journey into quilting?]. Exploring the depths of their artistic endeavors and understanding the motivations behind their creative pursuits proved to be a captivating experience. These artists imparted valuable knowledge to me, teaching me novel techniques and

inspiring me to embark on a new artistic journey. I shared the perspectives from the interviews with my students during the lessons. I also shared things with the artists about my students who either might need more help or the fact that I came up with an alternative family tree in case any of them were adopted. I also shared the finished project two of the three responded thanking me for sharing and how amazing it turned out.

Empathy Discussion

To begin the unit, I first wrote the term "empathy" on the board. I inquired whether the students were acquainted with the word and its corresponding definition. A few students were already familiar with the term, having encountered it in their health class, and promptly provided the correct definition. On the other hand, some students resorted to their laptops to look up the meaning. Following this, I posed a question to the class, asking them to contemplate why this particular word held significance within the context of our current unit. Notably, one student articulated that its importance stemmed from our forthcoming exploration of diverse cultures, emphasizing that not everyone possesses an open mindset. Consequently, it is imperative that we approach one another with kindness and compassion throughout this unit, refraining from ridiculing each other based on our shared experiences or the inquiries we pose. President Obama said it so perfectly during his commencement speech at the University of Boston in 2006, "Empathy is a quality of character that can change the world." I chose to focus on empathy because students at this age especially do not have much empathy at this age so by teaching them this it broadens

their horizon to make them realize that some things are better left unsaid. A study conducted by Terry Heick for edutopia states that : “As we continue to educate students to become productive, empathetic, and creative thinkers, we need to promote a curriculum that is open to diversity, understanding, and respect for all members of society. Terry Heick asks, “How has the push of digital and social media into learning spaces emphasized the need for empathy—or naturally reduced it? This new area of research can further justify the need for an empathy-based design thinking curriculum in education. The future trends in education are complex, but if we can teach our students the importance of empathy, perhaps we can create more caring and compassionate students in our classrooms,”(Montero, J. B, 2015).

In 2014 a study was conducted in Japan at the middle school level to see if empathy affects students positively. The teacher was thirtyfour and there were 19 students between the ages 14-16. There was no effect on their self esteem. The students stated the importance of empathy on their lives and how it had positive effects on them (Lee, J, 2020 October).

The significance of empathy in education is highlighted in these two studies, emphasizing its importance for students within this particular age group. Adolescents often exhibit self-centered behavior and awkwardness, making it crucial to incorporate empathy into their lessons. By integrating empathy into art education, students are encouraged to consider the perspectives of others, particularly in the context of a diverse project such as quilting.

Learning Objectives and Project Descriptions

The images presented below are utilized to illustrate the educational objectives and project descriptions for the entire unit. Initially, students were assigned the task of exploring ancestryclassroom.com and conducting interviews with a significant individual in their household to delve into their cultural origins, customs, and heritage. If ancestryclassroom.com did not offer any information on the student's historical or cultural background, the students had the option to access newspaper.com and fold3.com through the grant. This investigation allowed students to uncover valuable family recipes and cultural traditions. Two additional lessons on Coat of Arms and cultural centers were included in the curriculum to provide a different perspective on their culture. The incorporation of coat of arms and cultural centers served as a means to assess the students' comprehension of the material covered in the lesson, as well as to introduce a fresh perspective on the subject matter through the participation of another class. Participating in the coat of arms lesson enabled students to cultivate a sense of individual pride in their cultural backgrounds and the symbolism of the items featured in their shields, such as their family motto or the distinctiveness of their family names. Likewise, the recipe book provided a platform for using food as a shared point of connection to promote collaboration and unity.

The final phase of the unit involved the creation of a community culture quilt. Each student was tasked with integrating aspects of their own culture into their quilt squares, while also drawing inspiration from the artistic style of a specific artist who had a profound impact on them during the course. The Quilt exemplified a sense of

BUILDING MULTICULTURAL CURRICULUM TO CREATE COMMUNITY QUILT 108

pride, symbolism, and individuality as the class collaborated to create a remarkably diverse final product.

LEARNING OBJECTIVE:

Students will engage in extensive research and conduct interviews to explore their culture, heritage, and traditions, ultimately crafting a captivating heritage trail.

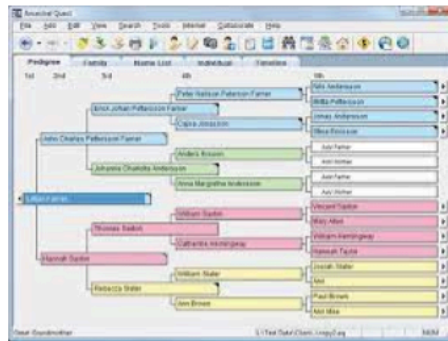


Figure 35: Learning Objective Slide on Family Heritage Research Project

RESEARCH INFORMATION:

Students will Fill out the heritage trail based on the research they do on ancestry.com. Students will also type out answers the packet.

Figure 36: Research Information details

WHY AN ILLUSTRATED CULTURE COOKBOOK?



- Food has the ability to connect individuals from diverse backgrounds and experiences, serving as a unifying force.
- - The story of a person's identity and origin can be told through the food they consume, highlighting the significance of food in reflecting cultural heritage.
- - Food acts as a bridge, bringing together people of different nationalities, geographies, and generations, fostering a sense of unity and understanding.



Figure 37: Explanation of Illustrated Culture Cookbook

LEARNING OBJECTIVE:

Through research about your family heritage and traditions students will create a illustrated recipe book that is based on their cultures.

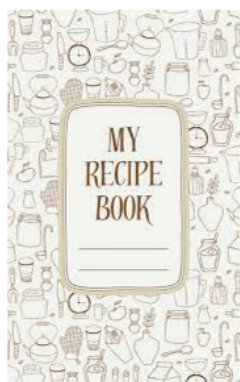


Figure 38: Learning Objective of Illustrated Cookbook

PROJECT DESCRIPTION:

You will be using the research you have done on your heritage to create a classroom recipe book.

Students must include 2-5 recipes that are based on their culture and or traditional family recipes.

The book must include 1-2 illustrations per page. Students can take photographs and digital manipulate the images, digitally draw the items or draw them by hand and then scan/photograph them in.

Everyone will be creating a cover design. We will vote on whose will be our final cover design!

Have Fun!!

Figure 39: Project Requirements Cultural Cookbook

LEARNING OBJECTIVE:

Through experimentation and research students will be creating their collaged quilt square.



Figure 40: Learning Objective for Community Culture Quilt

PROJECT REQUIREMENTS:

You are required to select a style from the quilting artists you have observed in order to design your own square. In your 12x12 square, you will create a collage that reflects your culture, heritage, and traditions. It is essential for students to incorporate a portrait collage into their artwork. Additionally, students must include something for their research such as a recipe or a family heirloom or fabric special to you, in your square. Prior to starting the project, you are expected to sketch out your idea, and we will have a discussion about it individually with each student. You can use Canva or photopoea to design your square digitally like my example. Have fun and be Creative!

Figure 41: Project Requirements for Community Culture Quilt

Reasons for Unit

The rationale behind my choice to incorporate this multicultural unit is based on my observation, which indicates that Washington Township was in need of this curriculum because of the diversity across the district. Since 2021, there has been a notable increase in the adoption of D.E.I. (Diversity, Equity and Inclusion) initiative, which aims to promote collaboration between students and teachers from different backgrounds while highlighting the importance of (DEI) in educational settings. This approach has been particularly popular among educators who place a high value on multiculturalism. Culturally responsive teaching plays a crucial role in the modern

classroom due to the increasing diversity within educational settings. Culturally responsive teaching is a research-based approach to teaching that aims to connect students' cultures, languages, and life experiences with what they learn in school. These connections help students access rigorous curriculum and develop higher-level academic skills. According to Karla Virgil at Educators Teams for Understood, "Our brains are wired to make connections, so allowing students to draw from their own experiences facilitates a sense of enthusiasm and belonging and therefore may lead to better educational outcomes, ("Understood, E. T. A. (2024, May 1).

In contrast to the conventional approach to art education, where students merely replicate the works of established artists (for example, each student copying *Starry Night* by VanGogh), this unit offers an exciting departure. It exposes students to a diverse range of influences, allowing them to draw inspiration while infusing their own narratives, backgrounds, and aesthetic decision-making into their artwork. The students were granted the freedom to incorporate elements from various artists' works, while still maintaining their individuality. For instance, they could employ vibrant colors reminiscent of Bisa Butler, experiment with silhouettes like Sanford Biggers, explore patterns and colors akin to those found in Gee's Bend Quilters' creations, incorporate knitting techniques like Faith Humphrey Hill, utilize colored thread and words like Victoria Villasana, or experiment with the manipulation of portraits like Luke Haynes. This approach ensured that the students had a foundation to build upon, while also retaining complete artistic control over their own pieces. The unit's lessons were guided by the following criteria.

Culture Quilt Requirements

These project requirements engage with DEI (Diversity, Inclusion and Equity) principles. This initiative is characterized by its comprehensive, collective, and sustainable nature, making it adaptable to businesses across various industries as well as art education. The DEI approach emphasizes the importance of empathy through sharing personal stories and experiences, with education serving as a central component in these narratives. Storytelling is a powerful tool for addressing issues related to race, gender, class, disability, and other social matters (Paul, 2022). Quilting and DEI principles are intricately linked to the art of storytelling. The students were immersed in the world of storytelling through exposure to artists from various cultural backgrounds, who seamlessly integrated their diverse experiences into their artwork. From the onset of the unit, I emphasized to the students the significance of sharing their individual stories rooted in their diverse identities. This emphasis was reflected in each project undertaken during the unit, where students were encouraged to not only showcase their backgrounds but also infuse elements of the artists' styles, thereby adding their own unique narratives and life experiences. Central to Culturally responsive teaching is the recognition and celebration of each individual's distinct narrative.

Educators play a crucial role in providing their students with emotional support and skill development by incorporating culturally responsive teaching practices. I aspired to actively participate in order to engage in the lesson alongside the student. This was not only to provide a visual demonstration for the students to comprehend my expectations, but also to enhance my own understanding by learning alongside them. By doing so, I aimed to establish a strong connection with the subject

matter, which in this case was my family. This pedagogical approach strengthens the connection between educators and students, promotes cultivating a mature mindset, facilitates positive transformations, and advocates for restorative discipline. By embracing culturally responsive teaching, students will be more equipped with problem-solving abilities that can be applied both within and beyond the confines of the classroom. This approach offers a trauma-informed perspective to address challenging behaviors effectively, enhances self-regulation and co-regulation skills, and creates an inclusive learning environment where everyone feels a sense of belonging and their voices are valued and respected. (Belongs, 2024).

Culture Unit

This interdisciplinary unit integrates a variety of subjects, including mathematics, history, culture, and art, into a cohesive framework. This approach was particularly beneficial for educators looking to infuse multicultural or culturally responsive learning into their art curriculums, as well as those interested in introducing a culture-focused unit within a broader classroom setting. This unit helped cultivate a sense of community within and beyond the school environment. The establishment of open communication channels between educators, students, and parents regarding culture and its impact on their lives was a significant outcome of this initiative. Students within this age group often struggle to express themselves during class, but this approach encouraged them to ask questions about their identity and fostered deeper connections among peers. Lesson plan in the Appendix.

Mathematical Portion

The mathematical aspect of the assignment necessitated students to organize their artwork within an 11x11 square on a 12x12 total surface area under the supervision of their teacher, who outlined a square for the students to showcase the work area. The students were instructed not to cut, draw, or sew in the additional inch provided to them. I clarified to the students that this space was designated for sewing each square together. The students were tasked with ensuring a coherent flow within the square, requiring them to measure and plan the placement of elements within their square. It was mandatory for the students to utilize the entire surface area. A significant mathematical element involved incorporating patterns akin to the Gee's Bend quilters, achieving symmetry on both sides of the squares, and integrating various shapes throughout their square. Additionally, students were directed to adjust the size of their materials and images to fit within a confined square. Many students had to experiment multiple times using the computer software Photopea, which introduced a technological dimension to the task. It was crucial for the students to resize the images to fit within the 11x11 square. Determining the correct length of string required for outlining stitches proved to be a challenging aspect that demanded careful consideration.

Quilt Square Example



Figure 42: Photograph of Quilt Square Image



Figure 43: Beginning of Student work on the quilt square 2024.



Figure 44: Sewing Example during the quilt project

History Portion

In regards to historical context, I commenced the initial lesson by elucidating the uniqueness of quilting and presenting its historical origins tracing back to 14th century Italy. This captivating narrative is intertwined with the love saga of Tristan and Isolde, which serves as the inspiration behind the appellation of the Tristan, (Willem, 2017).

They also researched their family's crest to design a Coat of Arms, utilizing resources like the House of Names website to explore the origins of their surnames, including their nationalities, the significance of their last names, and the year they were established by the first individual to bear that name. Students were also required to design their own Coat of Arms, incorporating symbols that represented their identities. This research aimed to enhance students' confidence in the art classroom and in their daily lives, while motivating them to apply their artistic talents in creating

a cultural quilt through teacher-led embroidery lessons. The students had to fit everything into a surface area of a shield which goes only with the mathematical portion. In terms of history, students are researching their own family and cultural backgrounds through social studies. This research aimed to enhance students' confidence in the art classroom and in their daily lives, while motivating them to apply their artistic talents in creating a cultural quilt through teacher-led embroidery lessons. The students had to fit everything into a surface area of a shield which goes only with the mathematical portion.

Art Portion

Through art classes, students engaged in activities such as sewing and exploring the work of various artists, culminating in projects that reflected their cultural backgrounds, individuality, and traditions. Incorporating personal elements in their creations, such as an alternative to family trees and coats of arms, allowed students to express their unique identities and values. The unit also emphasized the importance of empathy, community, and mutual respect, providing students with opportunities to make choices and develop problem-solving skills. I then concluded the lesson by helping students decide where each square of the quilt should be. The students were involved from start to finish with all the decision making which made them as much responsible for the outcome as myself. We all came together as a team to make them and myself successful.

Examples of Squares



Figure 45: Quilt Square Example 1



Figure 46: Quilt Square Example 2

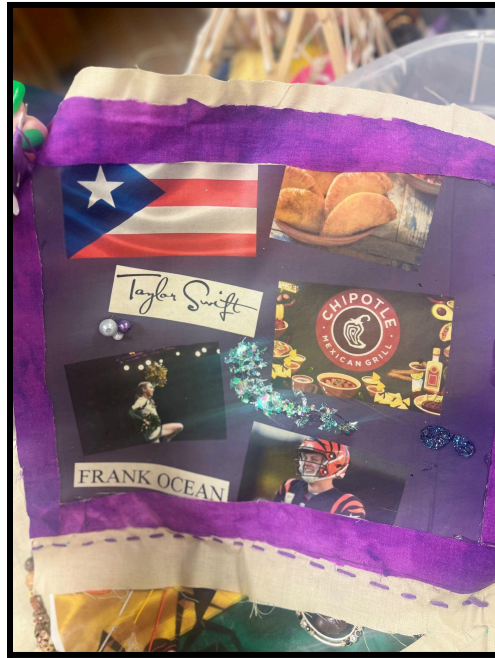


Figure 47: Quilt Square Example 3

Changes that Need to be Made

Upon the completion of the project, I approached one of my most esteemed students, Gracie, and requested her critique of my Heritage Trial, which served as an alternative to a traditional family tree. By seeking her feedback, I aimed to make her feel even more integral to the unit and also gather valuable insights for future improvements. I explained to her that her input would not only benefit me but also future students, as I approached the task with a more mature perspective compared to that of a student. Gracie did an exceptional job of highlighting the necessary modifications for this worksheet, as depicted in the accompanying picture.

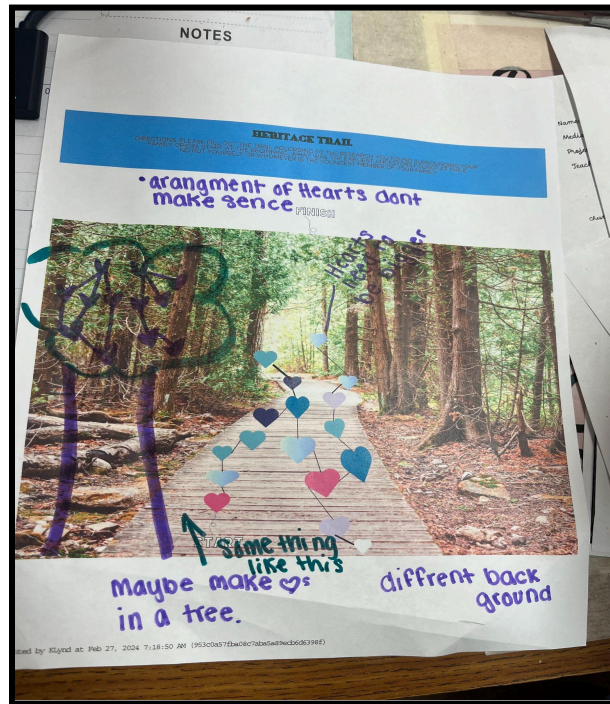


Figure 48: Heritage Trial Student Corrections

Following this, Gracie assured me that she had taken note of everything else in the unit, and this particular aspect required further clarification. The diagram needed to be in more of a tree shape. The hearts needed to be labeled where each person should go. The hearts should be larger. The background needs to be different. I deeply appreciated her immense honesty and the fact that she felt comfortable enough to express her thoughts clearly regarding the necessary changes.

Introduction to Culture Quilt Unit

The thesis outlined consists of three primary components. Initially, students were tasked with conducting interviews with their own families, communicating with various family members to gain a deeper understanding of their culture, heritage, and

traditions. The second aspect of the thesis involved the development of a Cultural Cookbook within the classroom. Each student was required to include two to five recipes with personal or cultural significance on their recipe pages. Additionally, students were tasked with designing their cover designs, with the cover that resonated most with the class being selected through a vote. The final element of the thesis centered around the creation of a culture quilt. Both the students and the instructor designed individual 12x12 squares, which were then combined to form a larger community quilt. The primary aim of this component was to visually depict our culture, identity, heritage, and traditions. Students were encouraged to incorporate photographs of significant individuals, flags, recipes, and beads in their squares. Moreover, they were instructed to integrate the artistic style of one of the artists discussed during the lesson, such as Bisa Butler, Sanford Biggers, Gee's Bend Quilters, Victoria Villasana, Luke Haynes, or Faith Humphrey Hill. To culminate the thesis, a classroom feast was arranged where each student had the opportunity to bring a food item that represented their culture.

Unit Goal

The primary objective of the thesis was to cultivate empathy in the educational setting, enabling students to delve into their identities and cultures and integrate these findings into their artistic expressions. This endeavor sought to establish a tightly-knit community both within and beyond the classroom by exchanging the insights gained by each student during the course. It strived to build robust connections with the educator within the classroom and their families through conducting interviews and sharing information.

End Goal

The main goal of the Project-Based Community Culture Quilt was to create a new curriculum focused on culturally responsive teaching, which had not been previously incorporated into the educational framework of the district. A strong partnership was established with the English as a Second Language program, acknowledging the significance of English language acquisition for many students prior to their involvement in classroom activities. The intention was to communicate to these students that the classroom and program were places where cultural diversity was celebrated through artistic expression. The overall objective was to promote an environment where empathy was both taught and demonstrated. Understanding that students often learn best through hands-on experiences. Upon evaluating the responses to surveys, it was determined that students in the 7th or 8th grade were better suited for the curriculum. This decision was made at a time when uncertainty arose regarding the inclusion of a particular school due to the lack of cooperation from the principal in granting permission to conduct the unit at that institution. The project aimed to determine observations during class sessions, their interpretation of artists' works in their square designs, the questions they asked, and their active engagement in classroom discussions. The evaluation of project outcomes was carried out at different points throughout the semester-long initiative.

Supplies Used

Throughout the duration of the unit, a square of tan fabric measuring 12 inches by 12 inches was employed as a means of providing students with a designated workspace of 11 inches by 11 inches, leaving an additional inch for attaching each

square to another. The students were given the freedom to select from a range of thread colors to incorporate into their squares. Furthermore, they were encouraged to enhance their squares by incorporating embellishments and heirlooms. In order to facilitate their creative process, I meticulously assembled a comprehensive kit for the students, which consisted of an assortment of beads, fabric featuring diverse patterns and colors, fabric markers, gems, decals, and raised surface letters.

Timeline for Study

The semester began on January 29, 2024. I meet with my students for nine weeks which is an entire marking period forty five minutes a day. The semester ends on March 28, 2024. The study took place the last four weeks of the semester. On February 5th, 2024, I discovered that in order to conduct my study, I needed approval from the board of education. Fortunately, the board of education granted approval for the unit on February 21st, 2024, a week earlier than expected. The initially anticipated duration of the unit was five weeks. The earlier approval allowed the students more time to work on their projects, considering the upcoming spring break and half days. It was crucial for me to ensure that this project was not cut short in any way so the students can create the project from beginning to end to their full potential. The day after receiving approval from the principal, I created a digital permission slip and sent it to the families. Out of the thirty-four families who were expected to participate in the unit, only one declined.

On Thursday, February 23rd, the unit officially commenced. Each lesson within the unit took slightly over a week and a half to complete. Initially, I suspected that grade seven would require more time to complete the tasks. However, due to the

earlier board of education meeting, they had ample time to complete the entire unit. I was interested in determining which grade was better suited for this particular unit. The lesson plans for each lesson within the unit can be found below. Lesson Plans are located in the Appendices.

Culture Centers

I arranged various stations as a means to conclude the project. The students in my class smoothly transitioned from their previous art teacher, who had fallen ill, and quickly grasped the assigned tasks. The artwork created by the 8th graders exhibited a greater level of intricacy compared to that of the 7th graders, who tended to rush through their work. The students fully understood the underlying themes of the project, which encompassed empathy, community, culture, personal identity, and tradition. They were able to articulate and depict these themes through verbal expression and illustrations during our unit discussions. The themes were organized by color, based on the students' responses. The activities at each station comprehensively reflected their comprehension of the themes, which was also evident in their artwork. Every student successfully completed the assignment, with only one out of the 34 encountering any difficulties.

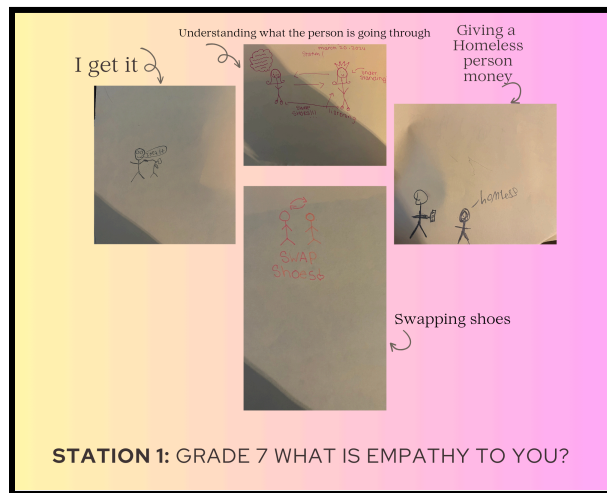


Figure 49: Grade 7 Culture Centers Station 1: What is Empathy to you?

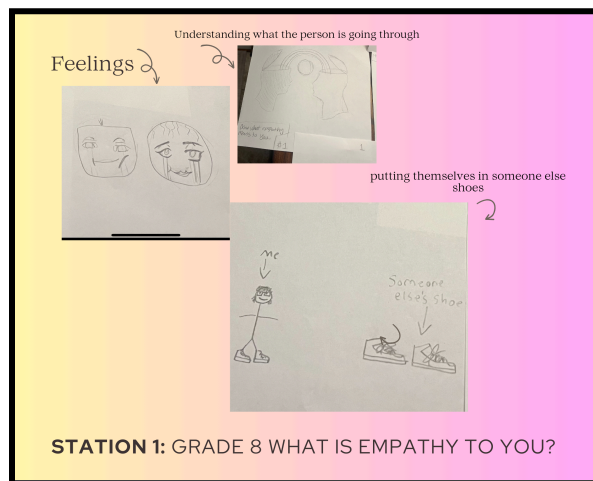


Figure 50: Grade 8 Culture Centers Station 1: What is Empathy?

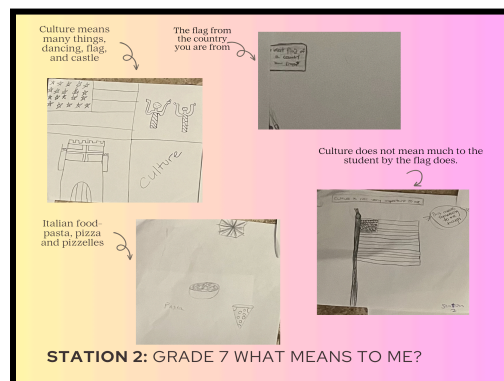


Figure 51: Grade 7 Culture Centers Station 2: What does culture mean to me?

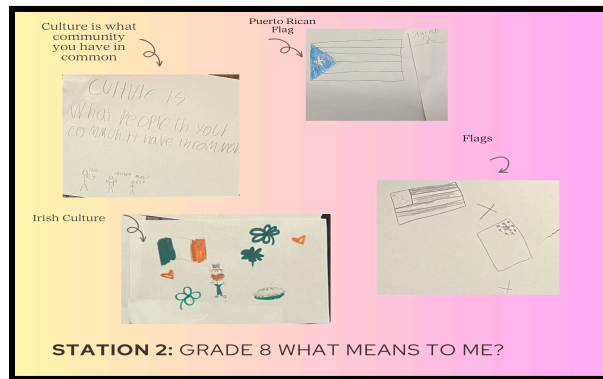


Figure 52: Grade 8 Station 2- What culture means to them?

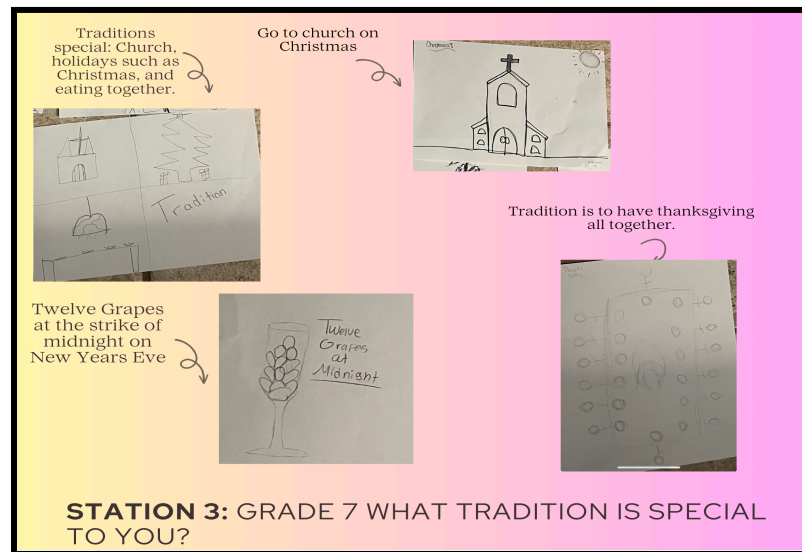


Figure 53: Grade 7 Station 3: What is an important tradition that is special to you?

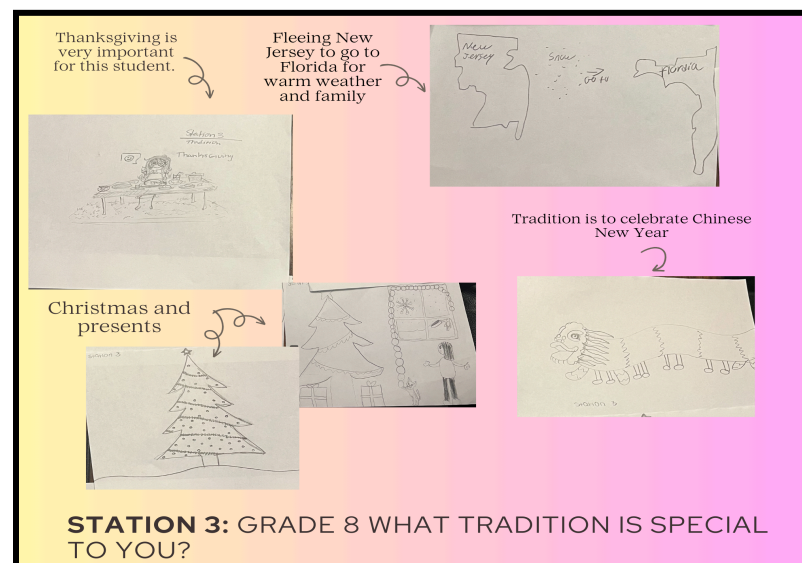


Figure 54: Grade 8- Station 3 What is an important tradition that's special to you?

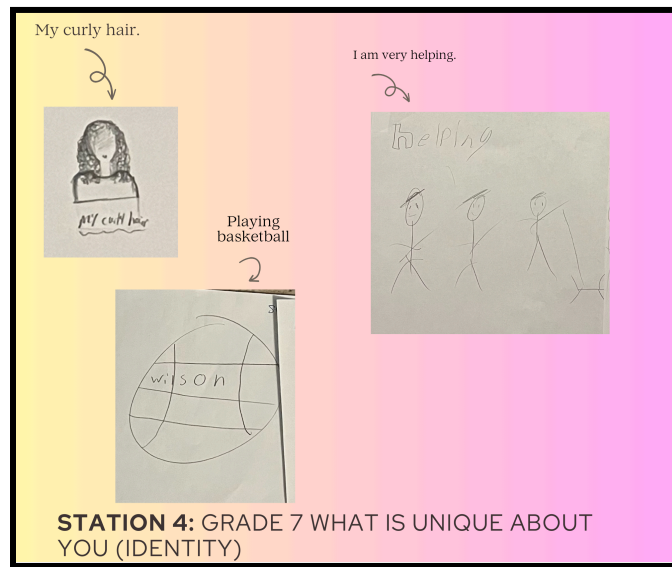


Figure 55: Grade 7 Station 4: what is unique about you (identity)?

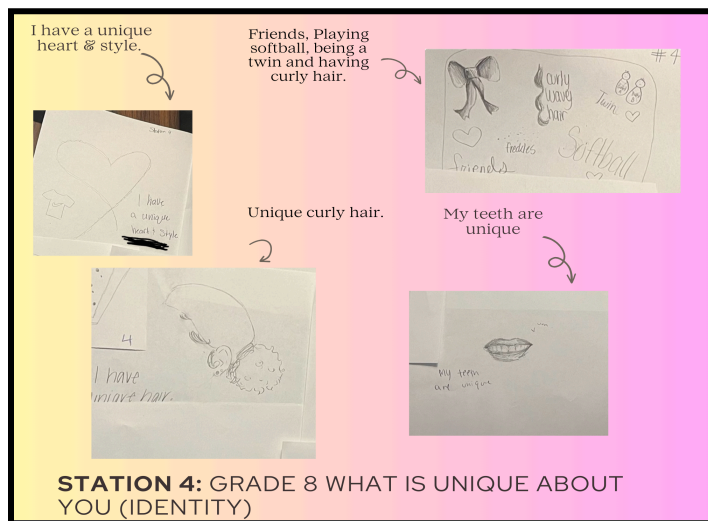


Figure 56: Grade 8 Station 4: What is unique about you (identity)?

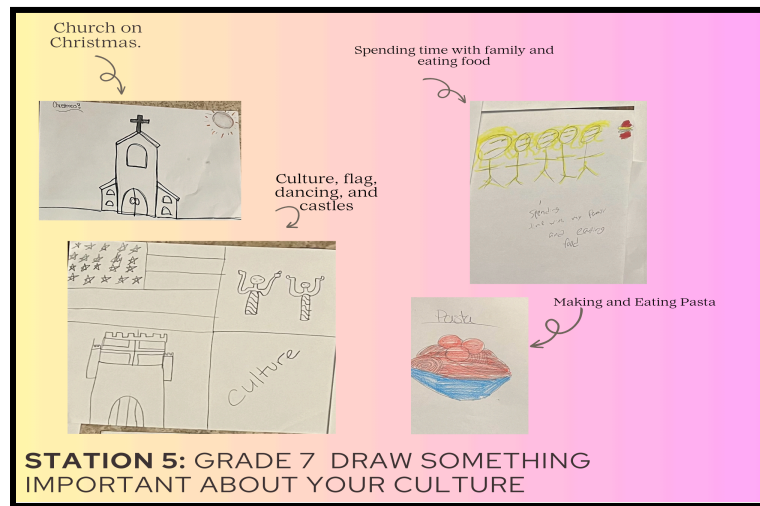


Figure 57: Grade 7 Station 5: Draw Something important about your Culture.

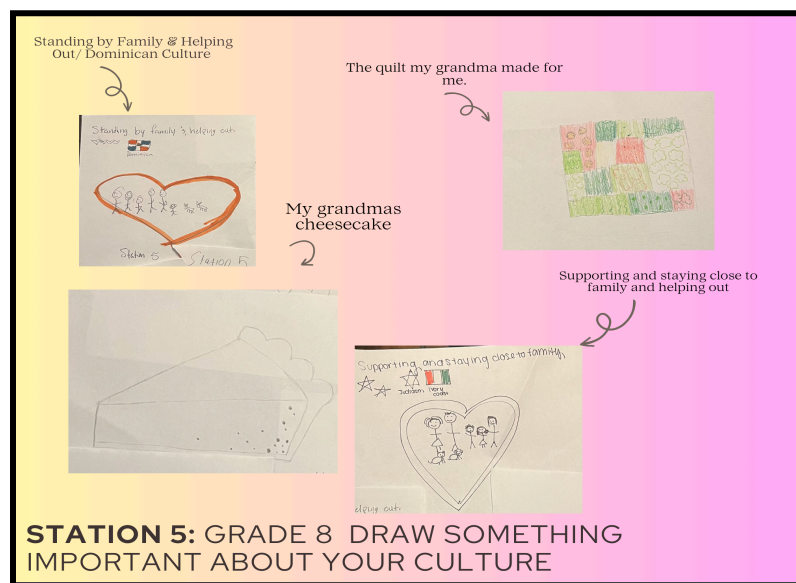


Figure 58: Grade 8 Station 5: What does community mean to you?

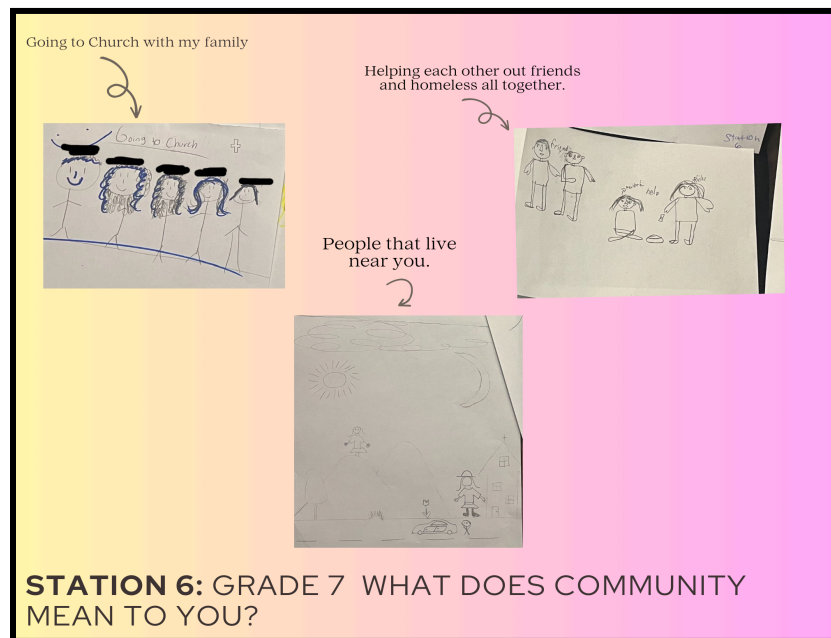


Figure 59: Grade 7 Station 6 What does community mean to you?

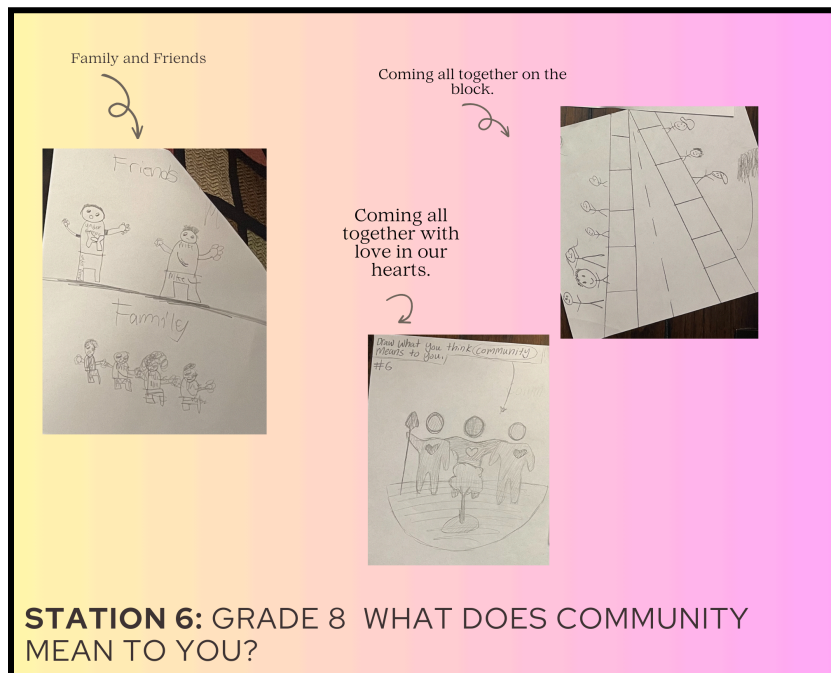


Figure 60: Grade 8 Station 6: What does community mean to you?

Coat of Arms Activity

This exercise involved delving into the students' last names to uncover their origins and historical significance. It provided a plethora of information that was previously unknown to the students. Each family possessed its own motto, dating back to the 14th and 15th centuries. The initial investigation was conducted using the House of Names website. My last name can be traced back to 1254, although it was spelled differently at that time. The diverse origins of my last name, which include the Netherlands, Scotland, and Germany, came as a surprise, as there was no apparent connection to Ireland. According to the research, my grandfather John's family migrated to New Jersey in 1675. The motto associated with the Lynd family is "Under the hand of the kingdom of God." The students were enthralled by the content on the website. One student was astonished to discover that his last name had Spanish origins, as he had previously believed it to be solely of Italian descent. Another student was taken aback by the lack of representation for his Asian heritage. I have incorporated below student examples of my motto with my digital, my students hand drawn and digital creations of Coat of Arms.

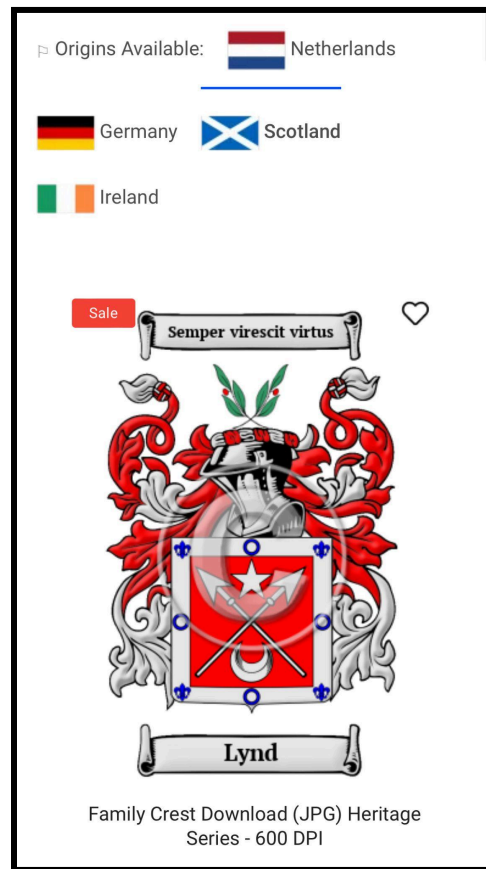


Figure 61: My Coat of Arms

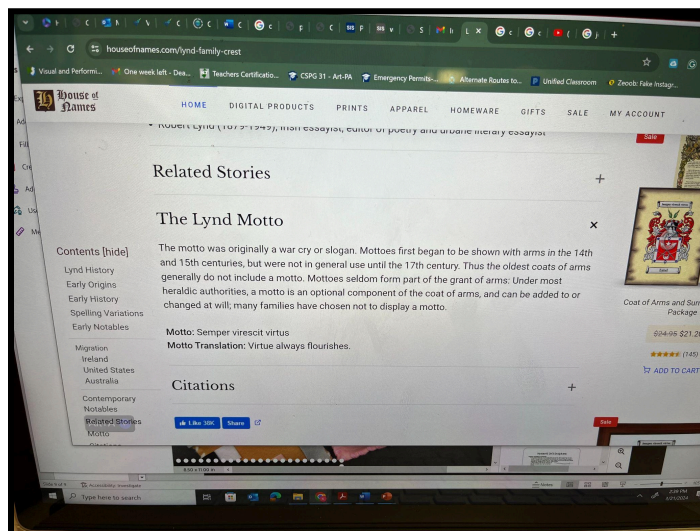


Figure 62: Lynd Family Motto

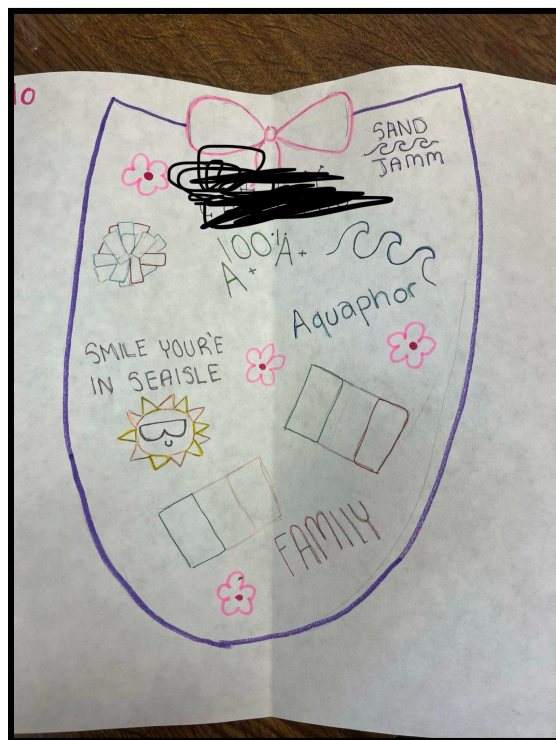


Figure 63: Hand drawn Student Example Coat of Arms



Figure 64: Coat of Arms Student Digital Example #1

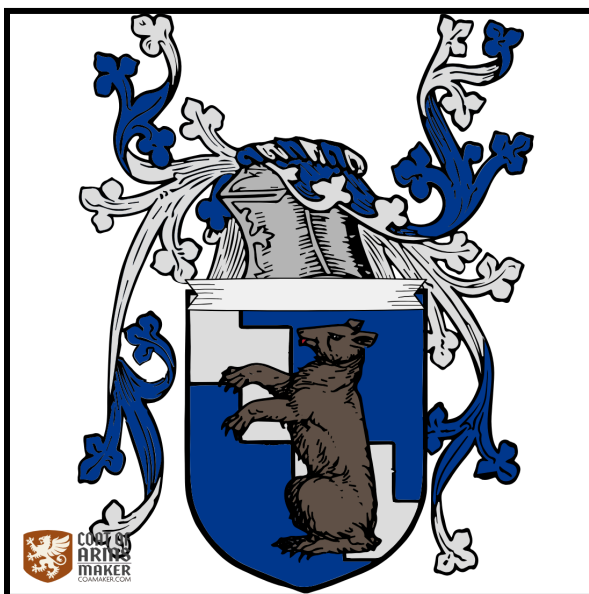


Figure 65: Coat of Arms Student Digital Example #2

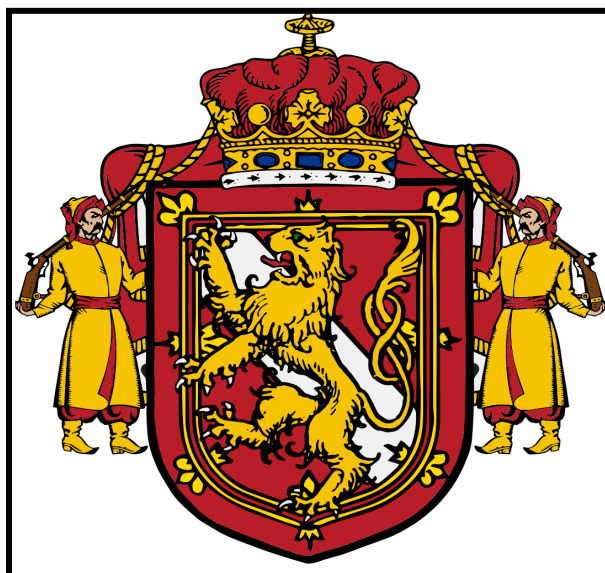


Figure 66: Coat of Arms Student Digital Example

#3

Questions the students were asked

Each student in the class, regardless of their participation in the study, was surveyed with questions before, during, and after the study. This process allowed me to assess their prior knowledge before commencing the study, as well as to monitor their learning progress and absorption of information throughout the study. The feedback obtained also highlighted areas that needed improvement or modification. The final questionnaire served as a comprehensive reflection of their overall experience and provided insights into potential changes for future studies.

Recognizing that students were becoming frustrated with questionnaires, I opted for a class discussion instead of a formal questionnaire, which resulted in more insightful responses regarding their thoughts on the study and the knowledge acquired during the entire research period.

Pre Study Questionnaire

The purpose of this questionnaire was to evaluate the understanding of my students regarding their cultural heritage, family dynamics, and their curiosity to explore more about their families. These inquiries were directed towards my two eighth grade classes and one seventh grade class. (Questions in Appendix D 1).

Family Interview Questionnaire: The students sought out a knowledgeable individual to inquire about their backgrounds in order to gain a deeper understanding. The inquiries made will contribute to their investigation on ancestryclassroom.com. Many of the participants consulted their grandparents for information. (Appendix D2 Questions).

During Research Questionnaire

The students received the answers to the questions within the designated time frame on ancestryclassroom.com. I instructed the students on proper research techniques during these class sessions. Students were permitted to use their phones to contact family members for clarification during the research phase. Some students reached out to their parents and grandparents for assistance. It was delightful to witness the students' enthusiasm while conducting their research. Appendix Questions D-3

Final Questionnaire/ Class Discussion about the project

The marking period started on January 29th and ended on March 28th. On March 27th, 2024 a class discussion took place. The students exhibited great enthusiasm in responding to the questions, fully aware of the significance it held for the culmination of my study. Surprisingly, I received a multitude of unexpected answers, yet I found solace in the unwavering honesty displayed by the students throughout the entire process. (Questions in Appendix D 4)

Observation Overview

The observations that I conducted were to see how well the students grasp the subject matter, choice of materials and if they used them in a unique way, how they were able to use time management skills, the research that they did during the entire unit (background, recipes and cultural background incorporation for their squares.) I conducted an analysis on a cohort of twelve students out of a collective of thirty-four students enrolled in all three classes. The aforementioned students comprise Avery

Foster, Whalen Sampson, Rowena Sherdian, Jake Gorgo, Sammy Ross, Angel Blackwell, Jimmy Johnson, Dante Jackson, Sarah and Kingston Amaya, Alejandro DiMartino, and Gracie Condo, which are all pseudo names for my students to protect their privacy. These individuals consistently demonstrated their ability to contribute insightful ideas, actively participate in discussions, and raise thought-provoking queries. They exhibited a commendable level of punctuality in completing their family surveys, unearthing valuable information in the process. Each day, these students arrived with enthusiasm, eager to share the newfound knowledge they had acquired.

Participant Observations

Participant: Avery Foster

Observation of Empathy and Community:

She knew right away the definition of empathy was that it is putting yourself in another's shoes and gave an example of giving a homeless person a sandwich. It is bringing people together through learning about each other's cultures which creates an intimate community.

Observation on Research: Avery was pleasantly surprised during her family survey interview with her mother when she discovered she had Ukrainian heritage. The students were filled with joy upon finding photographs of their family members and ancient yearbook pictures. Avery found a sports photograph of their grandfather from when he was in high school.

Observation on Recipes: Avery brought in hand written recipes. I helped her figure out what they said but she had a smile on her face the entire time. The day of the party she brought in an apple pie and ice cream.

Quilt Observation: She shared with me that her grandmother possesses a strong passion for quilting. Upon learning that Avery was exploring the world of sewing and quilting, her grandmother promptly reached out to her. This shared interest brought them closer together than ever before. Avery used a quilt her grandmother made for her as the background image on her square. She chose to use the Gee's Bend style for her inspiration; it closely resembled the style her grandmother used.

Participant: Whalen Sampson

Observation of Empathy and Community:

Whalen said the definition of empathy is when you put yourselves in others' shoes. He stated that he learned about this in health class. He said that the community consisted of a group of individuals coming together for a purpose. Whalen spoke up and stated that both my boyfriend and I are both German which is what he observed about me from the conversations we had in class.

Observation on Research: Whalen was deeply concerned when he conducted background research and learned about the significant age difference between his grandparents and how young his grandmother was when they married. His grandfather was only nineteen, while his grandmother was only fourteen. This

revelation shocked him, as he had been unaware of this information until now. He also found out his grandmother passed away tragically.

Observation on Recipes: During the class discussion he stated that food is a great unifier. He stated that his grandmother makes a wonderful cinnamon cheesecake. We talked about how my family has similar cheesecake which bridges us together. He called his grandmother and got several recipes from her. The day of the party he brought individualized Jewish apple cake slices. I saw his mother after she said how much fun he had helping her make it as well as she got to reminisce of the wonderful times she shared baking with her grandmother.

Participant: Jake Gorgio

Observation of Empathy: Jake Gorgo remained silent, yet his facial expressions indicated comprehension.

Observation of Research: Jake Giorgio was absent significantly throughout the unit, but he was there on the first day to tell me that his mom created two rather extensive family trees which is her new hobby.

Observation on Recipes: He spoke up during the lesson and stated that he thought that the cheesecake we were describing was from Swedish descent.

Quilt Observation: He struggled for many days about what to include. I even received a decent amount of attitude that he can't do this or doesn't want to but I sat with him and we talked about including all the interesting relatives he has in his bloodline. He used Queen Elizabeth, Babe Ruth, and Elvis. He did a simple stitch around the edge of his quilt.

Participant: Sammy Ross

Observation of Empathy: She was absent for the class discussion but she helped the boys at her table so they would not fall behind, she was reminding everyone to be kind during every class discussion.

Observation Research: She found out the location of her family came from in Italy. She also found a photograph of her mom from high school.

Observations on Recipes: She knew right away all the recipes she wanted to include as a reminder she texted her mom. She wanted pizzelles, and ricotta cookies. They were well researched and designed. You could see the pride she has in her recipes. She brought in pizzelle cookies on the day of the party.

Quilt Observation: She took the longest on her square but that was because she was so meticulous about what she wanted to include and where. She chose to use Sanford Biggers silhouette details. She included yarn border beads and her puppy.

Participant: Angel Blackwell

Observation of Empathy: Angel asserted herself by reminding everyone to listen attentively during the discussion. She helped all her classmates around her. The one student at her table was struggling with an upcoming move everyday and she offered her words of encouragement and hope.

Observation on Research: Angel Blackwell saw a photograph of her grandmother and father from their yearbooks.

Observation of Recipe: She stated during the class discussion that she knew her mom would gatekeeper her Sweet Potato recipe and that she was taking that to the grave. I said that it was ok if she could find a similar recipe. She settled on jambalaya being a staple recipe for her. She did not bring in anything for the day of the feast.

Quilt Observation: Every single day from the start of the period to the end of the period. She wanted to make her square based on her nephew, her culture's flags then incorporate details like Victoria Villasana.

Participant: Kingston Amaya

Observation of Empathy: Kingston did not participate in the conversation about empathy but he demonstrated why empathy is a staple to this unit by helping his friends with certain skills either on the computer with canva or with sewing techniques.

Observation of Research: He stated that he knew his mom originally was from Jamaica.

Observation of Recipes: He was challenged by this. He stared at his screen. I asked him if he had any recipes that he had for his birthdays or special occasions. This did strike up ideas after we had this conversation.

Quilt Observation: He stated to me on the first day of the unit that he was extremely excited about this unit since he took a book out of the library last year on sewing and he read it cover to cover. Kingston was absent; he stayed home with his mother, who taught him over a dozen embroidery stitches and ensured he mastered them for the final project. From my observation he probably was an avid reader but I

do not think he tried the stitches his mother taught him as well as the book he seemed to struggle a bit and get frustrated.

Participant: Jimmy Johnson

Observation of Empathy: He jumped right onto google the second I asked why empathy was and how it could be used when discussing culture.

Observation of Research: Jimmy Johnson discovered that his dad had moved from Italy, when he was six months old, to Philadelphia. The reason he was here was for work. He needed to be close to Philadelphia.

Quilt Observation: He struggled with the sewing part but he worked very hard each day. He wanted to include fine details like Victoria Villasana.

Research on Recipe: He stated that tomato sauce or gravy was a very huge staple in his household so could he put that recipe in the book. I said absolutely. He brought this item in for the cultural feast.

Participant: George Antoni

Observation of Empathy: George Antoni also researched the definition and mentioned prior exposure to the concept in other classes.

Observation of Research: George Antoni learned from speaking to his family that his grandfather lied about his age to get drafted into the Navy. He eloped to Maryland at age sixteen to marry his wife George's grandmother.

Observation of Recipe: He was away for a lot of this portion of the project but he still wanted to be part of the process. He brought in three recipes that he loves when his mom makes them so he scanned them and added an illustration to the page.

Quilt Observation: He went with the crowd and used the same fabric dye to paint on like his friends. He incorporated people that represent his culture, food and flags.

Participant: Rowena Sherdian

Observation of Empathy: She was the first to raise her hand to explain what empathy meant and how to show it such as showing a sick person kindness.

Observation on Research: Rowena Sherdian seemed very excited to partake in the unit. She was the first in the 7th-grade class to turn in her permission form. She also stated to me she knew a lot about her cultural background because she did research in her history class. She said she was most excited about the food portion to learn more about family recipes.

Quilt Observation: Every square inch was covered with photographs from her family, beads, glitter and thread. She is most connected with Victoria Villasanas style.

Observation on Recipes: She stated there were so many amazing recipes in her family a lot of them were based around lemons. Unfortunately she could not make it to school the day of the party but she emailed me on the night before.

Participants: Sarah Amaya

Observation of Empathy: She did not participate in the class discussion but she demonstrated knowing the meaning by helping other struggling students in the class throughout the unit.

Observation of Research: She wanted to learn more about her family from Jamaica.

Observation on recipes: Her cover was the one I chose for my personal recipe book because it was the one most detailed. She put a lot of work into her design for her pages. She knew right away what recipes she needed to include in the book. She did not bring in anything on the day of the cultural feast.

Quilt Observation: She felt most connected with Sanford Biggers style so she incorporated silhouettes in her design. She incorporated flags from her culture and her friends.

Participant: Alejandro DiMartino

Observation of Empathy: He also googled with Jimmy to figure what empathy was but he did say that some cultures do not feel safe talking about the secrets for fear of being judged.

Observation of Research: He stated to me that he knew that he was half Filipino and half Italian and that he was very excited to find out information about his family.

Observation of Recipes:

He was an avid participant during this part of the project. You can tell how seriously he takes his food. He was part of organizing where each page should lie in

the book. He was one of the only boys that took charge of this. He made a comment about how he was the only one who provided an Asian recipe. Another student said maybe because you are the only one from an Asian descent in the class. He also provided a recipe from his Italian heritage. The day of the party he brought in parmesan meatballs.

Quilt Observation: During a majority of the time he pulled himself away from his friends to concentrate on what he was doing. He was very quiet and deep at work. If his friends tried sitting with him he would remove himself to be alone with his thoughts. He incorporated the Italian and Filipino flags. He added fine sewing details and it was well executed.

Participant: Dante Jackson

Empathy Observation: Dante Jackson was the last student to turn in his permission slip but one of the most motivated students throughout the study. He stated to me his goal was to learn more about his dad's side of the family that he knew very little about at the beginning.

Observation on Research: Dante told me one on one that he doesn't know anything about his dad's side of the family except they are Italian. He was originally discouraged because he struggled to find information. I sat and assisted him on how to get more accurate answers for his background. Dante Jackson found a photograph of his grandmother that made him a little more upbeat about the project.

Observation of Recipe: He had some difficulties with this portion. I sat and worked with him on how to format everything. The students voted and chose his

cover for the book. His recipes were very unique Italian dishes such as lamb lasagna. He was unable to bring in anything for the party.

Quilt Observation: He struggled at the beginning but once I sat with him and showed him how to perfect a couple of the stitches he did fantastic. He chose to use Faith Humphrey Hill style in his artwork. He made his pictures appear like knitting portraits.

Participant: Gracie Condo

Observation of Empathy: Gracie Condo shared her insights on empathy, particularly in relation to discussions on culture, tradition, and heritage.

Observation of Research: Gracie said from the first day she wanted to learn more about her grandmother because she cares so deeply about her. She knows she is Italian and Irish. Gracie found out that her grandmother had a twin who passed away at a young age.

Observation on Recipes: She said her most prized recipe was pistachio cupcakes. She was very concerned because of my nut allergy and a student's egg allergy about bringing them in. We both agreed that it would be ok if they were brought in especially of how important this recipe was to her. For Chestnut Ridge's 8th grade I asked her to design me a special cover. On the day of the party she brought her special cupcakes in.

Quilt Observation: Gracie's attention for fine detail was remarkable. She incorporated fine details with gems and ribbons. She chose to highlight her grandparents in her piece of art.

Survey Proof

Throughout the unit, the students underwent a series of surveys to ensure their acquisition of knowledge. These surveys enabled them to gain a deeper understanding of their cultural heritage, traditions, empathy, community, and growth mindset. As a result, they experienced personal growth and also witnessed growth in their artistic endeavors. The pie charts presented below depict the diverse nationalities of the students in my classrooms across both schools. The first pie chart showcases the wide range of nationalities, highlighting the significance of this unit and the resonance it had with the students. The second pie chart illustrates the birthplaces of their families, while the third pie chart represents the languages spoken within their households. Although the majority of students communicate in English at home, it is noteworthy that twenty percent of them reside in bilingual households. By analyzing the information provided by the students in their surveys, I was able to gain insights into their families and what makes them unique, including their shared interests and activities.

Breakdown Observations during the Lessons

During the initial day of the unit, I put the word empathy on the board. I asked every class if the students knew what the word was and if they knew the definition. Then, I assessed the students' grasp of empathy and if I needed to go into a deeper analysis and explanation of it. The students said that they have heard of empathy. As a collective gave definitions of the word empathy. Avery and Whalen both said that it is when you put yourselves in others' shoes. Another student said that it would be if you helped a homeless person by giving them food or money. It was noted that the

majority of eighth-grade students were able to provide an accurate definition independently. However, seventh-grade students required some guidance in understanding the concept. The students said they learned about it in health lessons in the past. Following a comprehensive discussion on empathy, its importance was underscored throughout the unit. I stressed to the students the necessity of considering others' perspectives before speaking and refraining from making disrespectful comments. In order to foster active engagement, students collaborated on a question template to interview their families on the day the unit commenced. While the modifications made by the students were minor, this activity facilitated a more interactive and inclusive dialogue.

At OVMS (Orchard Valley Middle School), Avery Foster and Whalen Sampson demonstrated a clear understanding of empathy during the class discussion. Angel Blackwell asserted herself by reminding everyone to listen attentively during the discussion. Jake Gorgo remained silent, yet his facial expressions indicated comprehension. Rowena Sherdian and Sammy Ross actively participated from start to finish. At CRMS (Chestnut Ridge Middle School), Jimmy Johnson and Alejandro DeMartino were the first to research the definition of empathy. Gracie Condo shared her insights on empathy, particularly in relation to discussions on culture, tradition, and heritage. George Antoni also researched the definition and mentioned prior exposure to the concept in other classes. Kington and Sarah, despite being siblings, had limited commonalities in terms of their knowledge and understanding of their family background. Their perspectives on family heritage recipes, which held significance for them, differed greatly. While they both acknowledged their Jamaican

roots, their understanding of their family's culinary traditions ended there. Kingston struggled to recall any particular dish that held personal significance, except for the food their mother prepared on his birthday. However, they both demonstrated meticulous planning when it came to organizing their recipe pages. Sarah focused on showcasing her nationality and friendships through her square, while Kingston opted for a grandiose, photoshopped image of his friend. It is worth noting that I expected Kingston to approach the project with more seriousness, considering he had mentioned reading an entire book on sewing that he borrowed from the library. Dante Jackson was the last student to turn in his permission slip but one of the most motivated students throughout the study. He stated to me his goal was to learn more about his dad's side of the family that he knew very little about at the beginning.

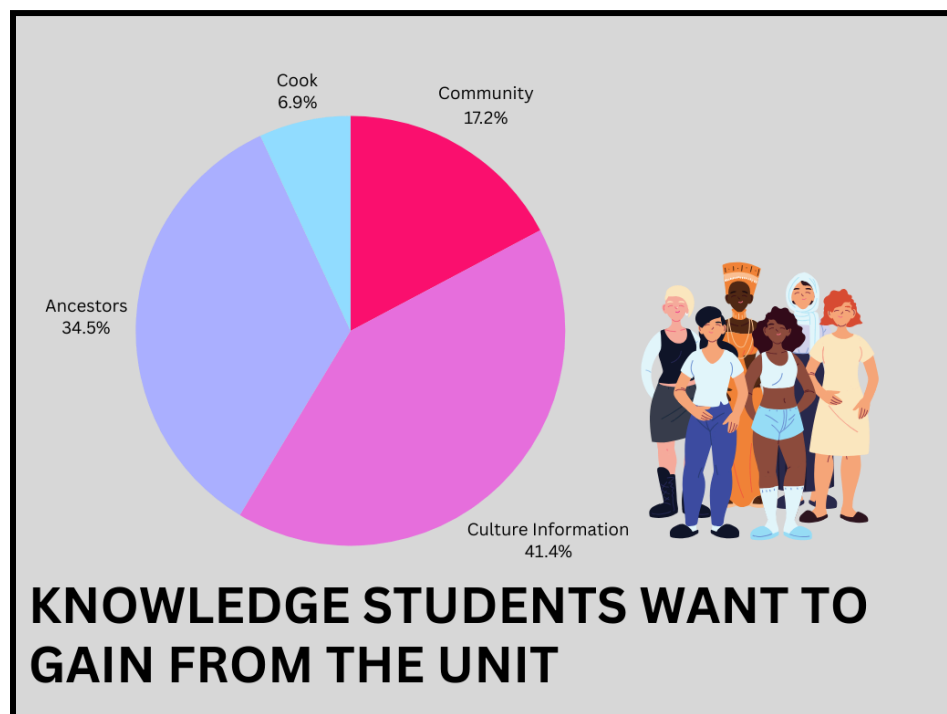


Figure 67: The Knowledge students gained from the unit.

Cultural Food Party Observations

The students and I collaborated to prepare dishes from their recipe pages to share with their peers. I presented three distinct recipes: the 7th-grade class requested my yogurt pound cake, the 8th-grade students at OVMS asked for my Chocolate Christmas Cookies, and the 8th-grade students at Chestnut Ridge expressed interest in my boyfriend's Spanish Rice (as I had spoken highly of it). This activity provided us with an opportunity to indulge in a culinary exchange and sample dishes from various cultural backgrounds. The students contributed a diverse array of foods to the event, which took place on the day preceding the spring break.

The 7th-grade students brought fewer dishes compared to the other classes. Initially, they had informed me that they would not be bringing anything, but Rowena later emailed to explain that her family had planned a trip, preventing her from attending. My supervisor attended the gathering and enjoyed the food I had brought. He commended the gesture as a thoughtful act towards the students. During the party, the students remained quiet as they savored pizzelles, cupcakes, chocolate chip cookies, and lemon bars brought in by their peers. The counselor also joined the event to assist an ESL student, and ended up having a great time watching a show while laughing and indulging in the treats.

The 8th-grade OVMS celebration was absolutely delightful. The students engaged in meaningful conversations, inquiring about the significance of each recipe to their respective families. They displayed genuine appreciation for one another's culinary creations. The students brought an array of delectable treats, including

homemade cornbread, apple pie with a side of creamy vanilla ice cream, personalized servings of Jewish Apple cake (which clearly showcased the influence of one student's mother who works in education), Chin Chin, Sugar Cookies, and Chocolate Chip cookies. Many of the students actively participated in the preparation of these dishes alongside their families. They even requested to take some food home to share with their loved ones. The students expressed their immense enjoyment of the party, relishing the opportunity to savor unique flavors that represented each family's traditions. Despite the students engaging in pleasant conversations, the 8th-grade party was unfortunately cut short due to an assembly. This turn of events was disheartening as the students were only able to enjoy a fraction of the allocated time and engage in limited conversations.

The 8th grade celebration at CRMS was a resounding success. The principal instructed me to reserve the library for the event, ensuring its availability. The librarians expressed their admiration, acknowledging the thoughtful gesture towards the students prior to the party. Almost every student actively participated in the event. They exhibited a sense of pride in the dishes they contributed. I assisted a student who brought the batter, and together we prepared approximately twenty-five Mickey Mouse waffles. The students enjoyed themselves, sharing laughter and jokes, and mentioned skipping lunch to make room for the party food. The dishes students brought included meatballs, tomato sauce, tiramisu, fudge, Mickey Mouse waffles, and pistachio cupcakes. The gathering provided the students with a sense of anticipation and the opportunity to dine together as a close-knit group of friends. The students expressed their gratitude, particularly for the party. As I tidied up the

post-party, the librarians observed the students' evident happiness from completing the project. I witnessed the students' pride as they shared what they had contributed, and I allowed them to choose where their work should be displayed on the quilt.

Interview Final Thoughts

Throughout the various artist interviews, I gleaned distinct insights from their responses. Exploring the depths of their artistic endeavors and understanding the motivations behind their creative pursuits proved to be a captivating experience. These artists imparted valuable knowledge to me, teaching me novel techniques and inspiring me to embark on a new artistic journey. With the prospect of having additional free time, I am motivated to explore a fresh medium. This serves as a reminder that it is never too late to begin anew, and occasionally, individuals can inspire us in unimaginable ways through mere snippets of conversation.

Teacher-Researcher Reflections

Initially this study was intended to only include students from eighth grade classes, however seventh grade students were added as participants. Consequently, I made the decision to solely focus on grade eight. Nevertheless, I encountered some obstacles when seeking permission from one particular school. As a result, I opted to involve two grades from that school, while still ensuring that grade 8 was included once I obtained approval from the other school. Throughout the day, I only taught one class of seventh graders. This arrangement ultimately proved to be advantageous as it allowed me to compare the outcomes between the two different schools and determine which grade level was most suitable for further participation. Based on my

initial observations, it became evident that eighth-grade students possessed a better understanding of empathy, comprehended the significance of conducting the family survey, and approached the research on recipes with greater seriousness. It dawned on me that the seventh-grade students had already conducted similar research in their history class, as their teacher happened to be located next door to my classroom. Consequently, some of these students became disinterested in that particular aspect of the project due to its repetitive nature. However, they still found the recipe book and culture quilt to be engaging and different.

A-Ha Moments

Upon reflection, I recognized several "a-ha" moments during the unit, indicating that the students had effectively grasped the intended concepts. Notably, they exhibited a strong sense of community by supporting one another in their research, quilting, and various activities throughout the unit. Moreover, they gained valuable insights into empathy, nationality, and different cultures, thereby further enriching their understanding of their own backgrounds and identities.

In the future, I could consider beginning the lesson with an empathetic approach, followed by a brief exploration of the diverse cultures present in both the world and our school. Subsequently, I would encourage students to conduct research on their chosen cultures. As a creative activity, I might assign them the task of designing their own country's flag. To enhance clarity, I would make necessary corrections to the alternative family tree based on Gracie's suggestions. Instead of solely relying on group discussions, I might encourage students to engage in pair and

share activities. Furthermore, during the sewing phase of the project, I would encourage students to assist each other in pairs. By incorporating scaffolding techniques from the unit, it is possible to expand the scope of the lesson into a comprehensive exploration of identity. This could involve delving into various aspects of oneself, such as learning styles, and gaining a deeper understanding of personal interests beyond cultural influences.

Based on the responses provided by the students in the survey, it is evident that numerous families who took part in this unit value traditions and prioritize spending quality time together during important family meals. The role of church and prayer is crucial in influencing the students' perceptions of their family's cultural heritage. Both Principals were highly supportive and enthusiastic about the unit when I sought their approval to teach it. They recognized the advantages of introducing a culturally responsive unit in the art room. The unit spanned the final four weeks of the semester and involved extensive planning, including the creation of PowerPoint presentations, development of unit and lesson plans, as well as preparation of examples for each lesson. One notable observation from the initial phase of the research pertains to the students' backgrounds. While the students enjoyed conducting research, many required assistance in navigating websites or entering the correct information into the ancestry classroom platform. Faced with challenges, some students quickly became discouraged if they were unable to immediately locate the information they sought. In hindsight, I would have allocated additional time for students to ask questions and collaborate on their research. Furthermore, students

encountered difficulties with my heritage trial and expressed the need for clearer instructions.

Through active participation in my study and teaching, I have gained a wealth of knowledge about myself, my family, and my students along with their families. During the course of my study, my mother stumbled upon a detailed list of family members, including their births and deaths, meticulously compiled by my great-grandmother before her passing. This discovery made me feel like a historian as I dug deep into researching each individual on the list. To my surprise, I uncovered ancestral ties to Denmark and Scotland, expanding our family's heritage beyond what I had previously known of Irish, Welsh/British, and German roots. Further exploration into my family history through my coat of arms revealed origins from Scotland, the Netherlands, and Ireland, prompting meaningful conversations with my relatives about our lineage and the identities of our ancestors.

Chart Evidence

Description for each chart and why it is important. Well rounded and diverse students included.

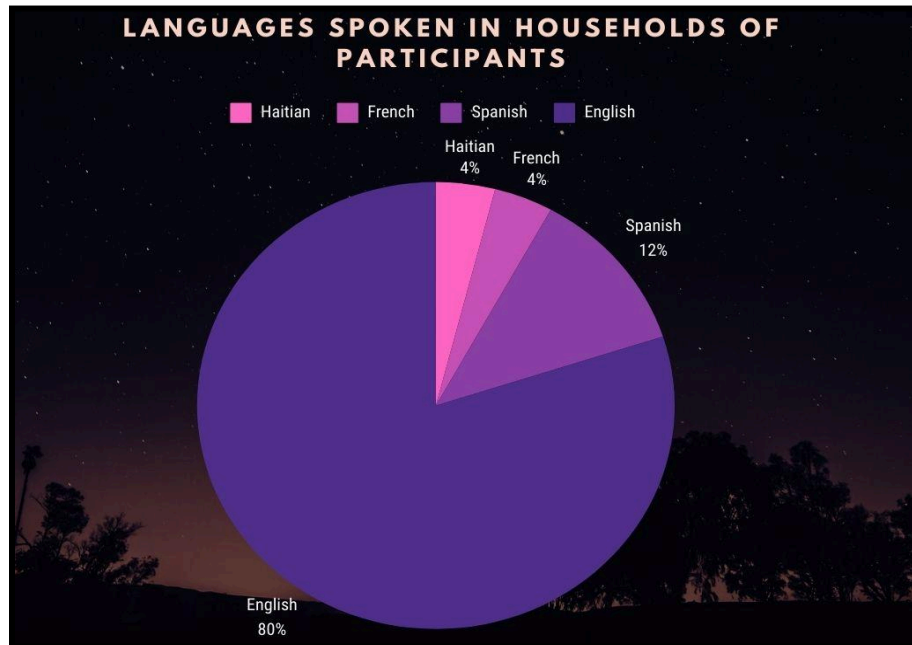


Figure 68: Pie Graph Parental Place of Birth for Students

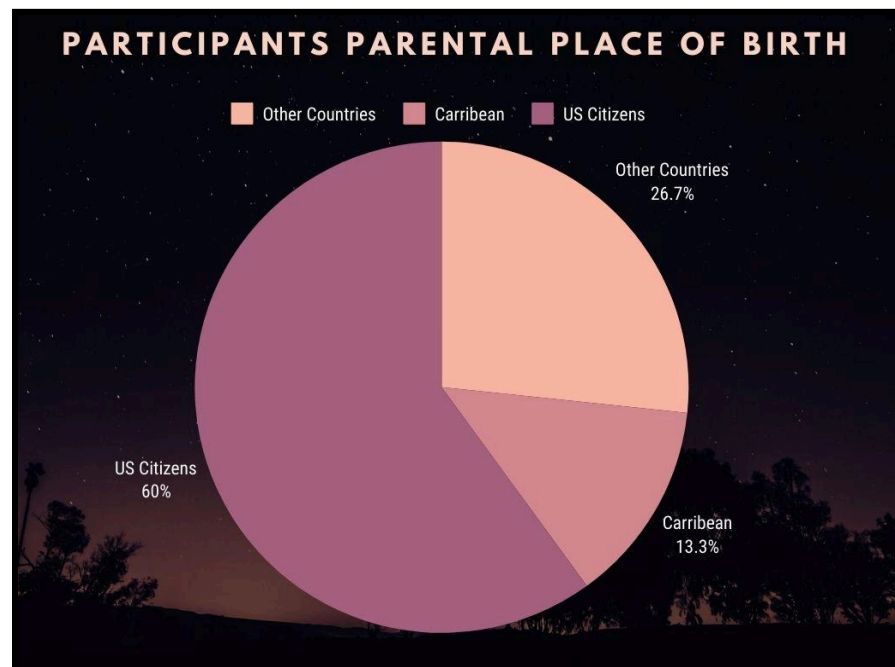


Figure 69: Pie Graph for Languages Spoken at Home for my students

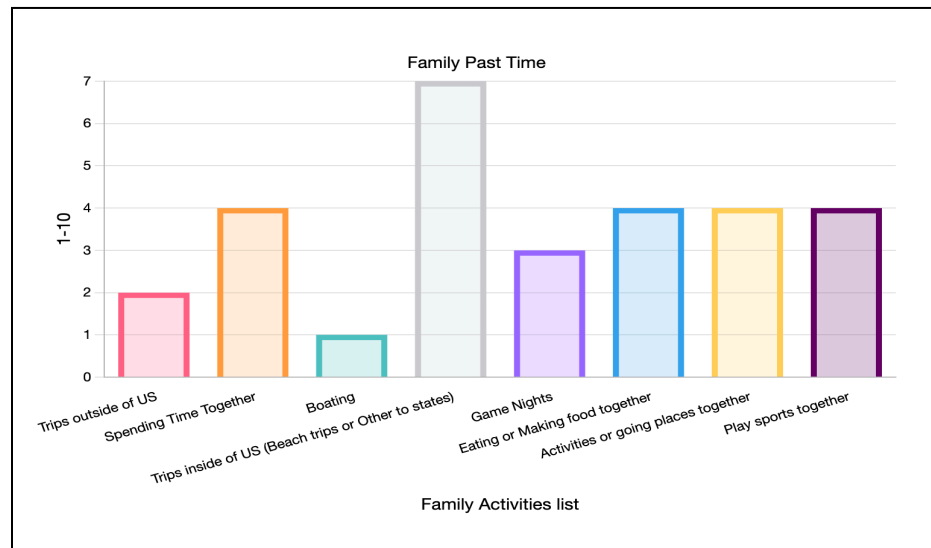


Figure 70: Bar Graph Family Past Time for Students

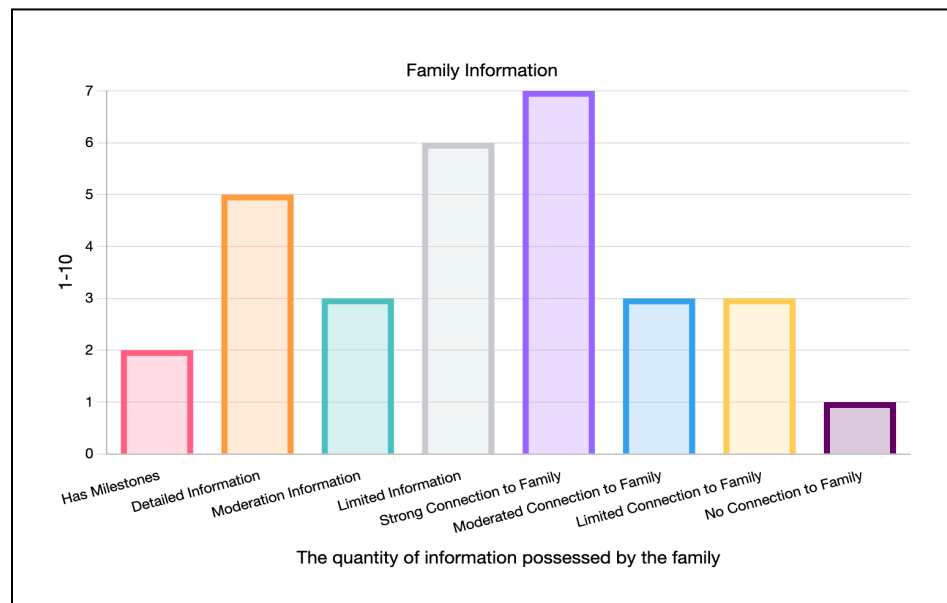


Figure 71: Bar Graph for Family Information for my students

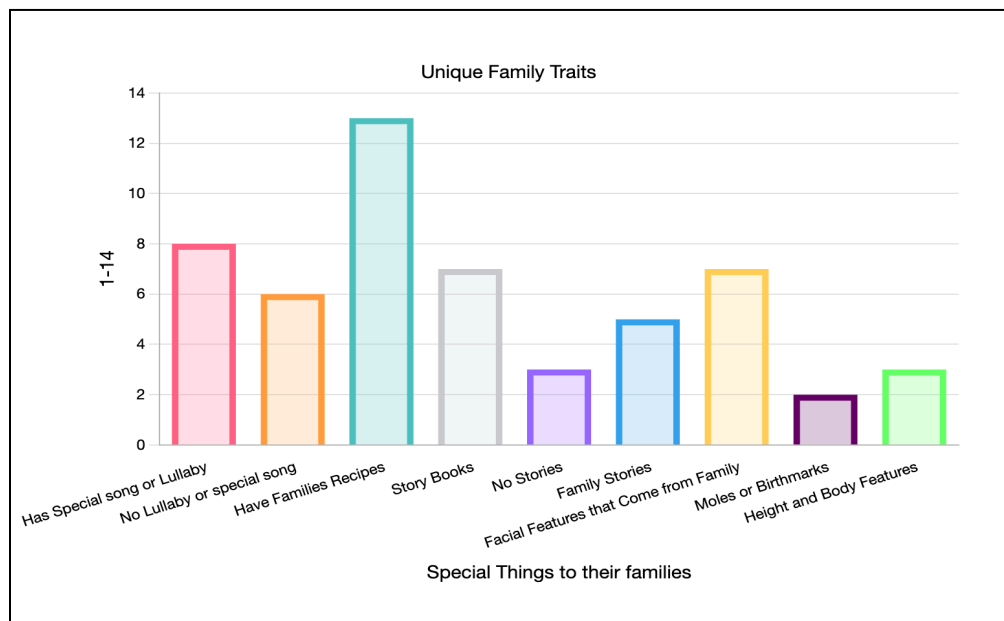


Figure 72: Bar Graph for Unique Family Traits for the students

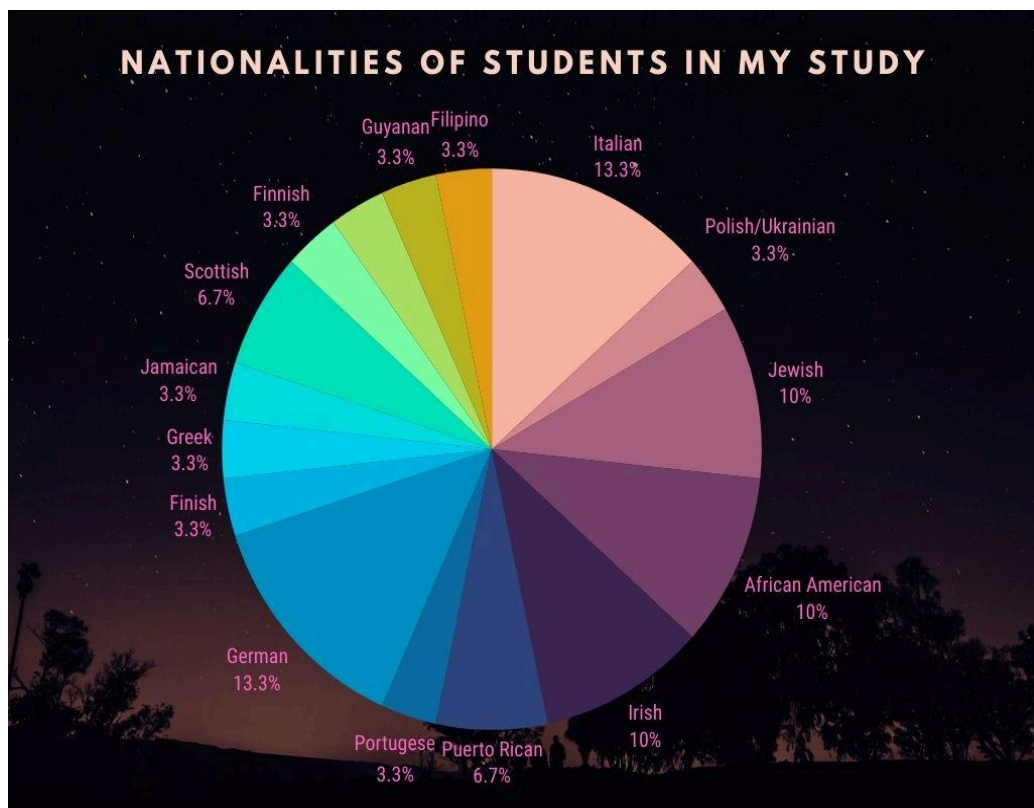


Figure 73: Pie Graph Nationalities or Students in my Study

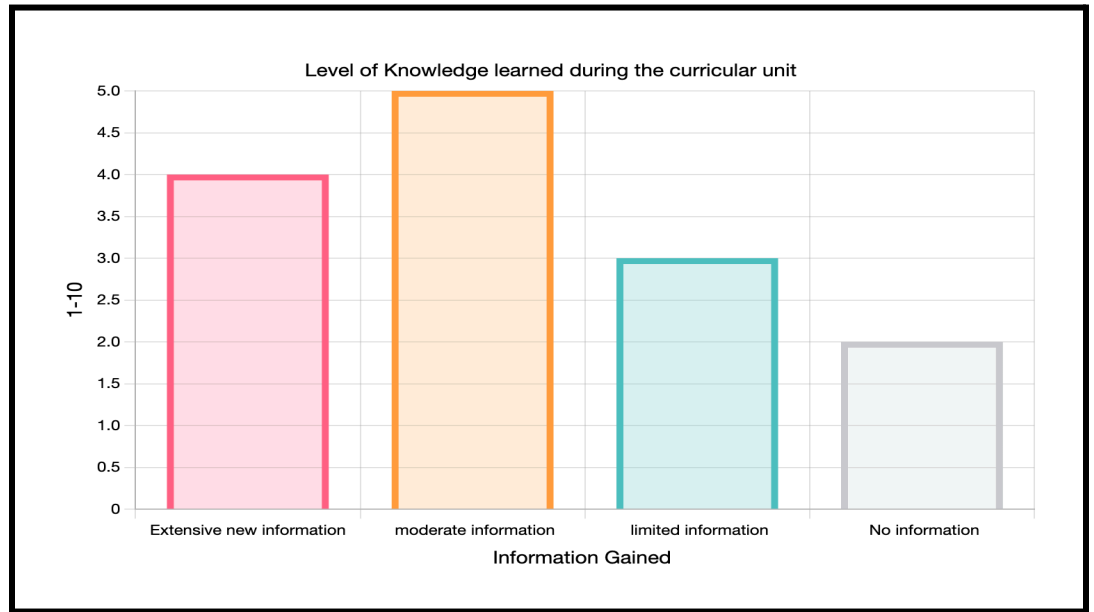


Figure 74: Level of Knowledge learned during the Study

Student Coding

In terms of coding, I meticulously analyzed the information provided by nearly all of the students in my study. The data collected from their responses was organized through a series of four questionnaires and numerous class discussions. These questionnaires, which are outlined below, were designed to explore their cultural backgrounds and traditions, as well as to encourage a deeper understanding of their own families through a dedicated family questionnaire. The insights gained from these inquiries unveiled a plethora of fascinating details about the diverse nationalities and cultures represented within the three classes. Among the students, there were individuals of Italian, Polish/Ukrainian, Jewish, African American, Irish, Puerto Rican, Portuguese, Finnish, Greek, Jamaican, Scottish, East Indian, Filipino,

and Guyanese descent, reflecting a rich tapestry of heritage within the classroom setting.

The data presented in the Family Past Time Bar Graph highlights the unique characteristics of each student and their respective families. Among the findings, two students engage in trips with their families outside the US, while four students prefer spending quality time together. Additionally, three students enjoy game nights, four students partake in movie nights, one student engages in boating activities, and four students bond over making and eating food together. Furthermore, three students have a penchant for exploring unique places within the US. In terms of family history, two students have milestone moments that they cherish, five students possess detailed information about their family's past, three students have moderate knowledge, and six students have limited information. The analysis also revealed that the students and their families share a strong connection with both immediate and extended family members. Specifically, three students have a moderate connection, while three students have a limited connection to their family and extended family. Notably, only one student has no connection to their family, which may indicate challenges in forming relationships. During the activity involving quilt squares, I encouraged the student with no family connection to showcase their artwork. However, it was observed that they did not incorporate any elements related to their culture or heritage.

Personal Reflection and Outcome as the Role of Researcher/Participant

As an educator, I was positively impacted by the students' eagerness to share their discoveries outside of the classroom. They showed a genuine interest in learning about their backgrounds, unique family units, and the research I shared with them. Through my own research, I uncovered new information, such as a list created by my great grandmother detailing six generations' birth and death dates. During classroom discussions, the students actively participated and shared valuable insights. Their empathy was evident in their compassionate approach towards food sensitivity issues in the classroom, demonstrating proactive behavior to prevent any problems. Engaging in the unit from beginning to end, the students displayed open-mindedness and care, driven not only by the desire for a good grade but also by the intriguing new information they discovered about themselves. Our cultural party made the school's website homepage. Students who took part approached me in the hallway, exclaiming, "Ms. Lynd, we are famous! Did you see that?" Many expressed gratitude for the chance to engage in the unit, mentioning the personal growth they experienced and the enjoyable time they had due to the relaxed and calming atmosphere, some even mentioning the opportunity to collaborate with friends. The culture quilt was showcased at the art show, and it was heartwarming to see students proudly displaying their squares. A few parents commended me for my efforts, while others expressed their hope that their child would have me as a teacher in the future, acknowledging my dedication to ensuring that every cultural and artistic voice is heard throughout the marking period. They encouraged me to take pride in my work and recognized the effort required to sew the quilt together. Sharing the quilt with my grandmother, who inspired the project, brought immense joy as she praised my hard

work repeatedly. Witnessing her pride made me emotional, especially considering her memory loss and inability to recall our past sewing endeavors. The realization that I had made a positive impact on their lives dawned on me through this unit.

Research Questions Answered

The initial research questions that guided my study were as follows: How does the implementation of culturally responsive art education impact students' morale and motivation in the classroom, particularly in relation to their visual art-making skills? In what ways can culture quilts, recipe books, and cultural backgrounds be integrated into the study of art history? How can I effectively engage my students in the topic of culture quilts while ensuring its relevance to their lives?

Throughout the duration of the unit, it became evident that the students' morale experienced a significant boost. They would arrive at school each day with a positive attitude, often seeking me out before class to share their thoughts and discoveries about their own family backgrounds. Multiple students expressed feeling a stronger connection to their cultural heritage as a result of the unit. Furthermore, the students displayed a genuine eagerness to continue exploring and learning more about their respective cultures. During the creation of their fabric squares for the culture quilts, a motivated silence would settle over the classroom. The students shared with me that they found the project to be both calming and enjoyable, as it provided them with an opportunity to work and converse with their friends.

Additionally, the students actively supported one another in overcoming challenges encountered throughout the project, such as mastering stitching techniques, attaching various elements, and incorporating different artistic styles.

Several male students shared with me that although sewing was challenging to them they could see themselves doing it again because of the calming effect on them. The students also inquired among themselves before seeking assistance from me. The subsequent query revolved around the integration of culture quilts, recipe books, and cultural backgrounds into the realm of art history.

Cultural background plays a pivotal role in shaping an individual's identity, with students infusing their personal histories into their artistic creations. This practice has facilitated the incorporation of quilting styles spanning from the past to the present. Within the classroom discourse, students expressed a strong belief in the significance of recipes in art history, noting that many families carried these recipes with them upon immigrating to America, signifying the importance attached to them. This shared culinary heritage serves as a unifying factor among different ethnicities, as food is a universal element that brings people together. By exploring and appreciating the unique culinary traditions of others, individuals can learn from one another.

How can I effectively engage my students with culture quilts while ensuring its relevance as a captivating subject? I have utilized examples of both contemporary and traditional male and female quilters to showcase the diverse styles present in quilting, emphasizing that this skill is not limited to a specific gender. Each student has expressed admiration for their selected artists, highlighting the distinctive features that appeal to them. Some students particularly enjoyed the vibrant colors used by Bisa Butler, the color palette and knitting techniques of Faith Humphrey Hill, the

intricate patterns of Gee's Bend Quilters, the detailed string work of Victoria Villasana, and the silhouette art of Sander Biggers.

Final Thoughts on Unit:

The contrast between the seventh and eighth-grade classes and the amalgamation of the two courses at Orchard Valley was fascinating. The students provided a plethora of unique answers, showcasing their individuality and creativity. The activity presented them with challenges, but in a positive manner that encouraged growth. The students collaborated with their friends, offering assistance and troubleshooting ideas. The examples produced by the students at each station were genuinely remarkable, reflecting their artistic abilities and diverse perspectives. The 8th graders took more time to plan what they would include in each drawing, whereas the 7th graders tried to rush through each station to get to the next and only took a little time to plan. The 7th graders did not even take the food party seriously. I was pleasantly surprised with some of the 7th grade students with different things such as learning about new traditions I just learned about.

If I were to undertake this project again, I would limit it to 8th grade students or older and encourage them to collaborate with both their classmates and students from other schools. This would provide them with a comprehensive understanding of various cultures, including their own and at least two others. Additionally, it would be an enjoyable idea to organize a cultural party where both 8th grade classes could come together, if feasible. This project would serve as an excellent cross-curricular activity, combining social studies and art, as it integrates history and art in a

meaningful way. The implementation of this curriculum was deemed necessary in this district due to the diverse range of nationalities represented, and it successfully fostered empathy, cultural awareness, and culinary knowledge among the students and their friends.

Through my research and execution of the unit the questions that still come to mind include how to present this to a large audience? How could I get the history teachers on board to work on this project with me? To effectively engage a large audience, one must consider various strategies. In order to garner the support of history teachers for a collaborative project, it is essential to highlight the educational value and relevance of the initiative. By incorporating elements related to identity, other artists, and culture, educators can provide a more comprehensive learning experience for students. A unique approach to this project could involve a deeper exploration of individual identity and what defines us as individuals. Educators may consider setting up different stations focusing on various skills, such as sewing, quilt-making, graphic design, research, and cultural heritage. Additionally, inviting guest speakers, particularly artists, to share their insights and experiences can further enrich the learning process and inspire students to explore their creativity.

I cherished every moment of my time working in this district and with students of this age group. Regrettably, I was laid off by the district due to financial constraints. This experience has transformed me as an educator and individual in ways I never anticipated. I am confident that I have made a positive impact as I have seen the growth in my students, and I have become more compassionate, open-minded, and culturally aware from our exploration of different heritages and

traditions. I will always hold onto this experience as I move on to my next teaching position in a different school district.

Photographs from the Unit

Throughout the entire unit, I documented the entire process from beginning to end. The photography commenced during the investigation of their cultural origins. A few students even brought in their family trees and ancestral artifacts. Avery, in particular, utilized her grandmother's quilt as the backdrop for her own quilt. The students expressed their delight in the research phase, as they discovered new information about their cultural backgrounds and family members. Additionally, they thoroughly enjoyed the competition for the recipe covers and the opportunity to cast their votes. To ensure a remarkable final product, I enlisted the help of three exceptional students to design an outstanding cover. Please find the photographs displayed below.

Ancestry Classroom Research Student Research Photographs



Figure 75: Yearbook Photo of a Students Parent

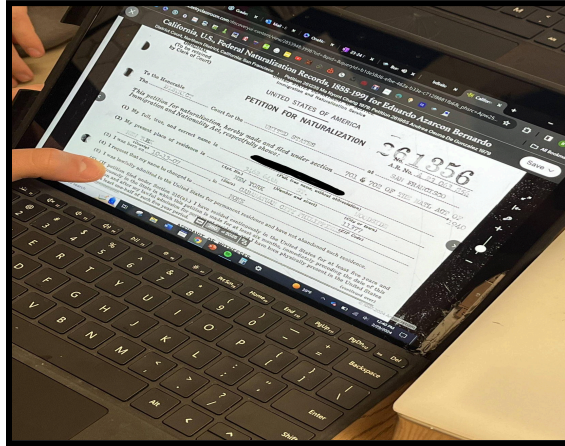


Figure 76: Petition for Naturalization Photo of a students family member

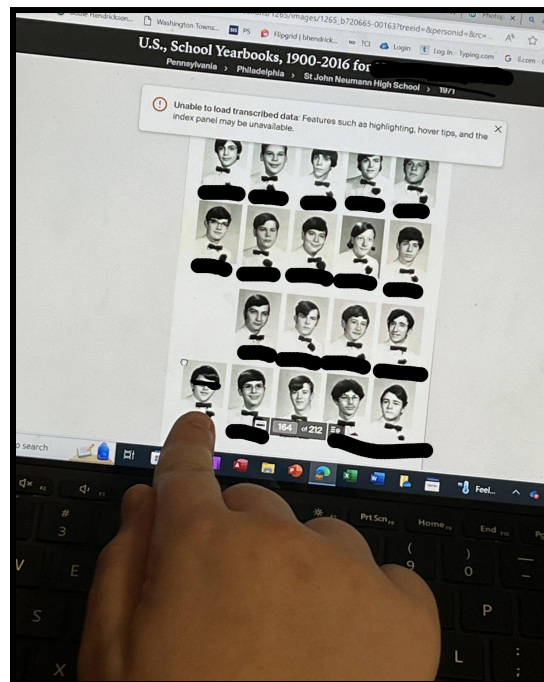


Figure 77: Yearbook Photo of a Student's Relative

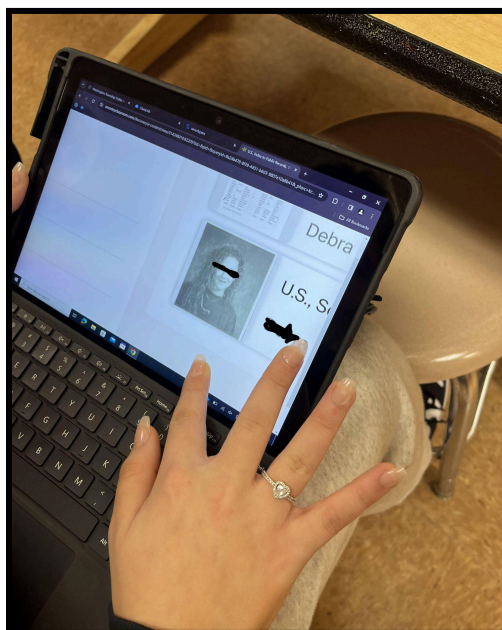


Figure 78 Yearbook Photo of a Student's parent

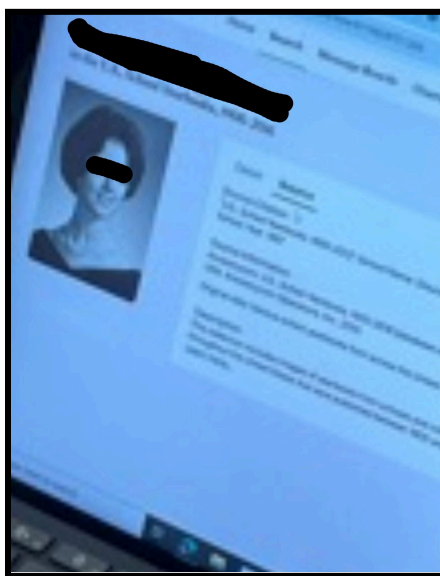


Figure 79: Yearbook Picture from Family Member

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Figure 80: Registration Card

Figure 81: New York Passenger and Crew List Photo from 1917-1967

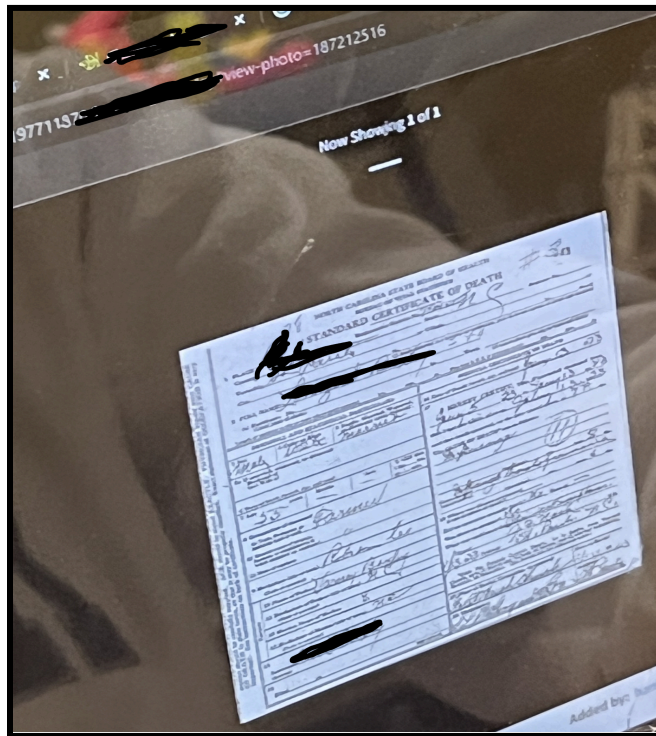


Figure 82: Death Certificate for Students Relative Photo

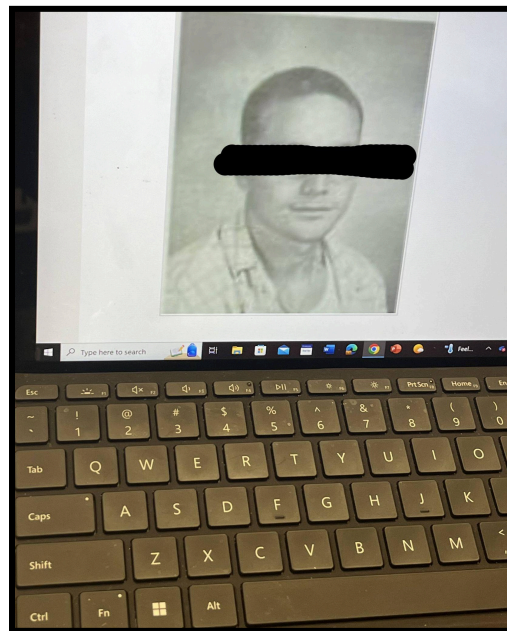


Figure 83: Yearbook Photo for a Student's Family Member

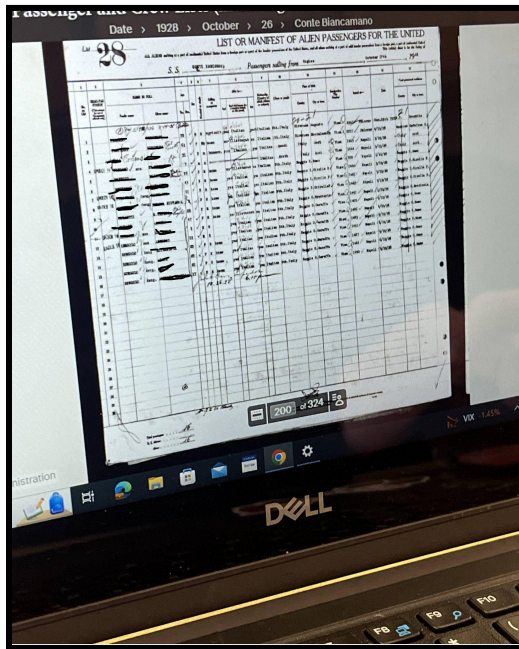


Figure 84: Manifest of Alien Passengers List Photo 1918

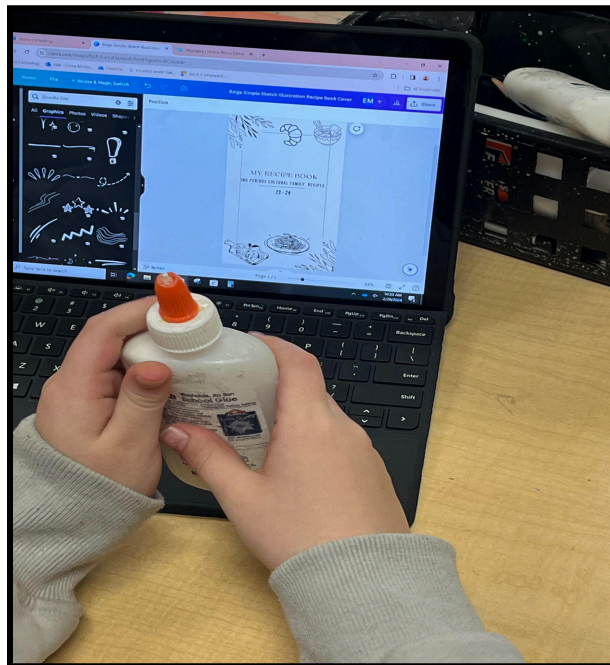


Figure 85: Cover Design for Recipe Book

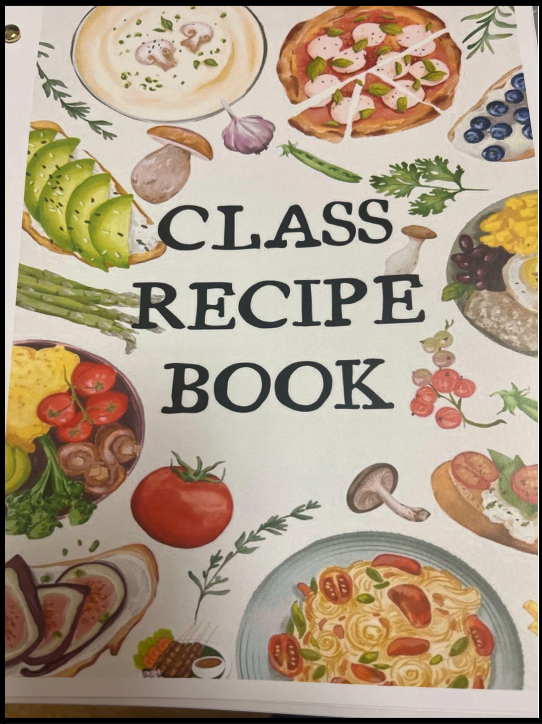


Figure 86: Cover Design for Recipe Book #2

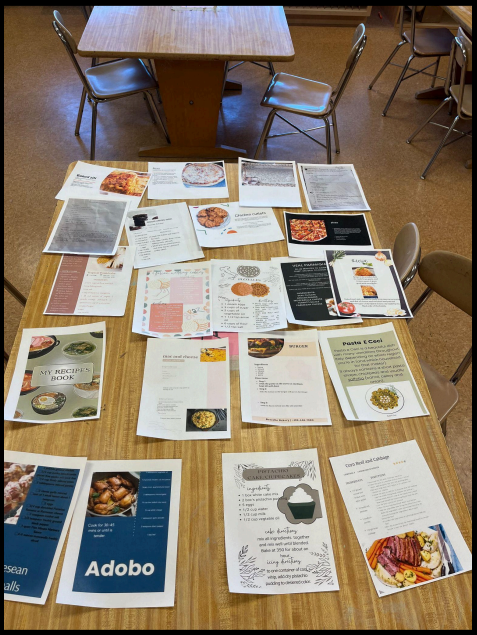


Figure 87: Recipe Book Page Layout Photos



Figure 88: Orchard Valley Multicultural Party Food Photographs



Figure 89: Close up photo of OVMS Cultural Food for Party

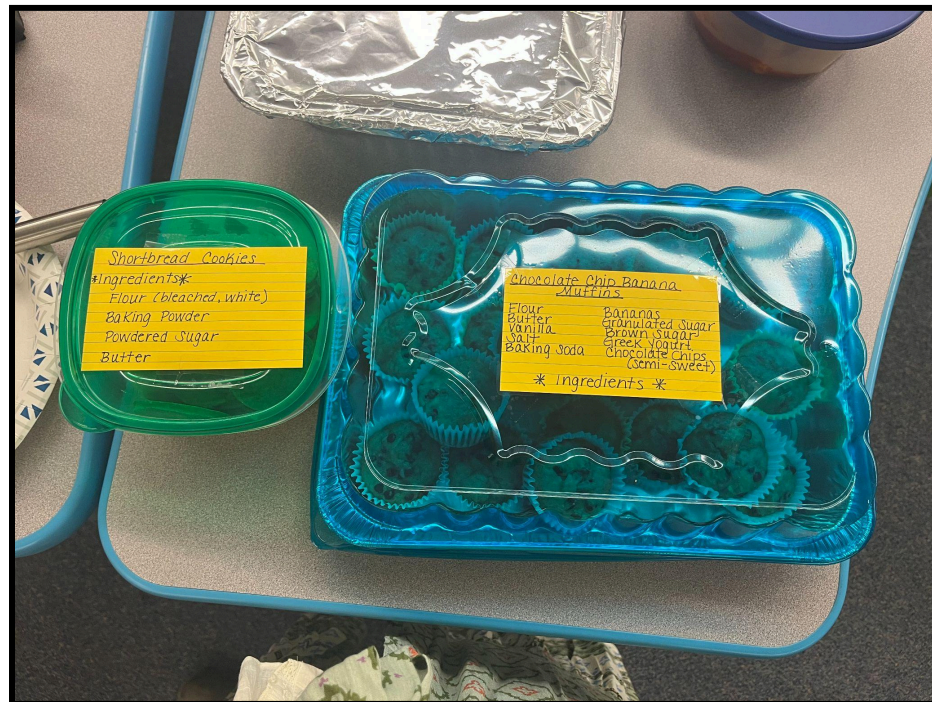


Figure 90: CRMS food items with Recipe on the food



Figure 91: Quilt Square Organization by a student



Figure 92: CRMS quilt layout organized by students



Figure 93: CRMS Cultural Feast Class Photo



Figure 94: Quilt Construction Photo #1



Figure 95: Sewing the Quilt



Figure 96: Sewing the Quilt #3



Figure 97: Putting the backing of the quilt on



Figure 98: Finished Community Culture Quilt



Figure 99: Grandma Lynd Looking at the completed quilt



Figure 100: Grandma Lynd Looking at the completed \#2

Unit Wrap Up

The eighth-grade students were surveyed regarding their opinions on the unit and the elements they found enjoyable. All students unanimously expressed their satisfaction and gratitude for the unit. One student described it as entertaining, while another student, Whalen, mentioned that he found learning about his culture and other cultures to be enjoyable. The students particularly liked working on the recipe book, which involved conducting research. A culminating event was organized, featuring a party with food from different cultures. The students felt a sense of unity as a class due to the shared experiences during the unit. They also mentioned gaining insights into their family backgrounds and the diverse origins of their families at OVMS. At Chestnut Ridge, students highlighted the collaborative nature of the unit, noting that working with friends made the learning environment more relaxed and enjoyable. As a consequence, a more profound connection with their fellow students was established by them. Moreover, the students enhanced their comprehension of their own nationalities and family backgrounds, uncovering ties to ancestors they had previously been oblivious to. Although a few students faced initial difficulties in unearthing information about their families and in the art of stitching, they ultimately triumphed over these obstacles.

In the seventh grade class, three students, namely Rowena, Sarah, and Sammy, were actively involved and demonstrated exceptional commitment throughout the duration of the project. They consistently displayed a high level of enthusiasm and dedication, readily answering any questions posed to them and willingly sharing their knowledge. Their unwavering effort and dedication were evident as they gave their

utmost, putting in a hundred percent each day. The recipes that they contributed were not only valuable but also held sentimental value as cherished family heirlooms.

Additionally, Rowena, Sarah, and Sammy took it upon themselves to ensure that their fellow classmates remained focused and committed to the project, effectively maintaining order and discipline when necessary.

However, in the midst of this successful endeavor, there was one student who chose not to participate for the entire semester after their parents declined to sign off on the project. This was undoubtedly disappointing, as it hindered the overall progress and cohesion of the class. Despite the students' best efforts, some students also struggled to fully grasp the concept of recipe building and conducting thorough research on their family backgrounds. It became apparent that they needed additional guidance and support in order to actively engage in the process. Furthermore, the task of sewing proved to be challenging for many students, resulting in a limited number of family interviews being conducted. In the 7th grade class, it was observed that some students seemed more inclined to indulge in computer games or attend chorus class rather than actively participating in the project. This lack of focus and motivation caused numerous students to deviate from the intended path or experience creative blocks during the creative process. Consequently, it took longer than anticipated to complete the project, as efforts were continuously made to keep the students motivated and on track.

Moving on to the 8th grade, a multitude of fascinating discoveries were made. For instance, George Antoni unearthed the fact that his great-grandfather had served

in World War II. Through the coat of arms activity, another student discovered that their last name had Spanish origins instead of Italian, which was previously believed. When asked if they would make any changes to the unit, both 8th graders expressed their satisfaction and stated that they would not alter anything. They thoroughly enjoyed the entire process, from conducting research on ancestry.com to creating the recipe book and completing the quilt square.

Grandma Lynd's reflection of the quilt

The thesis, as previously mentioned, was inspired by my grandmother who is afflicted with dementia. It seemed appropriate to present her with the completed quilt. She carefully examined the quilt for over an hour, a rare occurrence as nothing usually holds her attention for that long. Witnessing her reaction was truly heartwarming. Throughout the inspection, she repeatedly expressed amazement at the amount of work put into it, asking if I had created it on my own. I explained to her multiple times that my students and I had made the squares, but I had sewn the front and back together. She commended me for the idea and the final outcome. I only mentioned once that she was the reason behind the project, as we used to sew quilts together in the past. Surprisingly, she did not recall our shared pastime. It saddens me that she cannot remember our joyful moments of sewing together and creating beautiful quilts as a team. Despite this, I found solace in her genuine interest in the finished product.

Chapter Summary

Washington Township recognized the necessity of implementing a multicultural unit due to the diverse student population across the district. The concept of DEI (diversity, equity, and inclusion) has been integrated into the educational framework since 2021, emphasizing the significance of empathy by encouraging individuals to share personal narratives and experiences. This approach fosters a deeper connection between educators and students, promoting a mature mindset and endorsing restorative practices. The unit consisted of one 7th-grade class and two 8th-grade classes at Orchard Valley Middle School and Chestnut Ridge. It commenced with a classroom discussion on empathy and its pervasive importance throughout the program. It was acknowledged that not all cultural backgrounds feel at ease divulging personal information. The unit was structured into three components: the initial phase involved researching culture, traditions, and heritage on ancestryclassroom.com, as well as conducting family interviews. In the subsequent lesson, students utilized the information gathered from their families to compile a classroom community recipe book, with a cover winner selected from the submissions. Collaborating with another class, students participated in culture stations to assess their comprehension of the material.

Students demonstrated a nuanced understanding of empathy, community, culture, heritage, and identity through these activities. The final segment of the unit involved creating a community culture quilt, where each student crafted a 12x12 quilt square that collectively formed a larger quilt representing the community. Recommendations for future unit iterations include incorporating a heritage trail and restricting participation to 8th-grade students exclusively. The unit's primary objective

was to nurture empathy within an educational environment, encouraging students to explore their identities and cultural backgrounds. The necessary supplies for the unit included a variety of colorful threads, embellishments like pins and beads, and diverse patterns. The entire unit, spanning four weeks from inception to completion, culminated in the culture station, which provided valuable insights into the student's learning experience. Collaborating with a different class, students engaged in culture stations to evaluate their understanding of the material discussed. These activities showcased students' understanding of empathy, community, culture, heritage, and identity. The final part of the module centered on constructing a community culture quilt, where each student designed a 12x12 quilt square that collectively formed a larger quilt symbolizing the community. Suggestions for future versions of the module involve introducing a heritage trail and limiting participation to 8th-grade students exclusively. The main goal of the module was to foster empathy in an academic setting, prompting students to delve into their personal identities and cultural backgrounds. The required materials for the module included an assortment of colorful threads, decorations such as pins and beads, and various patterns. The module, lasting four weeks from start to finish, culminated in the culture station, offering valuable insights into the student's educational journey.

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Appendices

APPENDIX A-1

MA THESIS CONSENT FORM

RESEARCH SITE SUPPORT FORM

Ms. Kayla Berry, Principal

Orchard Valley Middle School

238 Pitman Downer Rd.

Sewell, NJ 08080

2/7/24

To Whom It May Concern:

I, Kayla Berry, permit Kelly Lynd to conduct a product-based research study at Orchard Valley Middle School during the spring of 2024 to fulfill the requirements of her Master's thesis at Moore College of Art and Design. I understand this project intends to research best teaching practices in the art room.

I understand that Kelly Lynd will be a teacher-researcher teaching art while gathering data during art class. I understand she will collect data using various methods, including active participation, observations, and semi-structured interviews with clients and staff, which may include photographing, video recording, and documenting artwork.

Sincerely,

Kayla Berry

Signature	
Date	

Appendix A2

**MA THESIS CONSENT FORM
RESEARCH SITE SUPPORT FORM**

Mrs. Theresa Pietrowski, Principal

Chestnut Ridge Middle School

641 Hurffville- Cross Keys Road

Sewell, NJ 08080

2/7/24

To Whom It May Concern:

I, Theresa Pietrowski, permit Kelly Lynd to conduct a product-based research study at Chestnut Ridge Middle School during the spring of 2024 to fulfill the requirements of her Master's thesis at Moore College of Art and Design. I understand this project intends to research best teaching practices in the art room.

I understand that Kelly Lynd will be a teacher-researcher teaching art while gathering data during art class. I understand she will collect data using various methods, including active participation, observations, and semi-structured interviews with

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clients and staff, which may include photographing, video recording, and documenting artwork.

Sincerely,

Mrs. Theresa Pietrowski

Signature	
Date	

Appendix B:

Appendix B1:

INFORMED CONSENT FOR ARTISTS

DESCRIPTION OF THE RESEARCH: You are invited to participate in a research study that aims to investigate and nurture young people's cultural identities by creating a community culture quilt. Your role in this study is to share information about your knowledge, influences, artistic practices, cultural or familial histories, and experiences as a quilting/fiber artist. I (Kelly Lynd) will supervise and conduct this research study. Your participation in this study is highly valued, as it will contribute to advancing knowledge in cultural identity research and artistic development among students. Artists will be interviewed using their choice of method: written responses

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to a questionnaire, pre-recordings made in response to the questionnaire, or recorded over Zoom while being interviewed by the researcher. Interview questions will be shared in advance.

RISKS AND BENEFITS: Participation in the study is entirely voluntary. There are no risks to participating in this study. Potential benefits include providing critical background information to inform a curricular unit.

PAYMENTS: You will receive no payment for participating in this research study.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Unless asked, you will NOT remain anonymous. All data collected for this research will be securely stored in a locked file cabinet at my residence. The audio and video recordings will be permanently deleted after completing my thesis. While I will retain the right to utilize the data and photographs of student artwork, the identity of the students will remain confidential.

TIME INVOLVEMENT: Your participation in the study will take approximately one or two interviews.

HOW WILL RESULTS BE USED: The investigation's findings will be utilized to create a diverse educational program that fosters a sense of unity among students within the classroom, forming a communal culture quilt. The students and I will actively research their respective cultures, heritages, and backgrounds to contribute a unique square to this classroom quilt. The outcomes of this study will be documented

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in the form of a thesis, which will satisfy the prerequisites for obtaining a master's degree in Art Education.

Appendix B2:

PARTICIPANT'S BILL OF RIGHTS FOR ARTISTS

Principal Investigator: Kelly Lynd

Research Title: A PROJECT-BASED CURRICULUM TO CREATE A
COMMUNITY CULTURE QUILT

so I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.

o My participation in this research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to future medical care, employment, student status or other entitlements.

o The researcher may withdraw me from the research at their professional discretion.

o If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.

o Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.

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o If at any time I have any questions regarding the research or my participation, I can contact the investigator, who will answer my questions. The investigator's phone number is (609) 617- 0716 klynd@moore.edu

If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact the Moore College of Art and Design, Moore College of Art and Design Review Board /IRB. The phone number for the IRB is 215-965-4034. Or, I can write to the IRB at Moore College of Art and Design, 1916 Race Street, Philadelphia PA 19103

o I should receive a copy of the Research Description and this Participant's Rights document.

o If audio recording is part of this research,

§ I () consent to being audio recorded.

§ I () do NOT consent to being audio recorded.

o If video recording is part of this research

§ I () consent to being video recorded.

§ I () do NOT consent to being video recorded.

The written, artwork, interviews, photographed, and audio/video taped materials will be viewed only by the principal investigator, inter-rater scorers, and members of the program faculty.

o Written, artwork, interviews, photographed, and audio/video taped materials,

§ () may be viewed in an educational setting outside the research.

§ () may NOT be viewed in an educational setting outside the research. § () may
NOT be viewed in an educational setting outside the research.

My signature means that I agree to participate in this study.

Participant's signature: _____ Date: ____/____/____

Name: _____

If necessary:

Investigator's Verification of Explanation

I certify that I have carefully explained the purpose and nature of this research to
_____ (participant's name) in age-appropriate
language.

He/She/They has had the opportunity to discuss it with me in detail. I have answered
all his/her questions and he/she/they provided the affirmative agreement (i.e. assent)
to participate in this research.

Investigator's Signature: _____

Date: _____

APPENDIX B3:

Data Collection Protocols & Questionnaires

INTERVIEW PROTOCOL FOR ARTISTS

Method of Interview: The following is an open-ended, semi-structured interview.

Artists will be interviewed using their choice of method: written responses to a questionnaire; pre-recordings made in response to the questionnaire; or recorded over Zoom while being interviewed by the researcher. Interview questions will be shared in advance.

1. In reading about your artwork, how much of a significant influence did your family have on your quilting, if any?
2. What inspired you to become an artist?
3. What artists influence your aesthetics?
4. What other creative works or art inspires you?
5. Are there any other types of work, like social justice, poetry, writers, etc., that inspire your work?
6. In what ways was quilting informed by your cultural traditions?
7. Can you tell me about your artistic connections, cultures, and work?
8. Can you speak about your artistic practice? Where do you begin with a reference photograph? Colors of thread? Media?

9. What influences your color choices? Are you drawn to use colors over and over, or are there some that are original? Why or why not?
10. What about quilting or working with fiber? Does it bring you joy?
11. Could you share the stories about your fabric choices? Do they hold a special meaning to you and how do you source them?
12. Your artistic process inspires me, and I want to share it with my students. Do you have any stories you would like to share about how you bring your culture, tradition, and heritage into your artwork and any advice for future artists when creating this type of artwork?

Appendix C

Appendix C1:

INFORMED ASSENT FOR STUDENT PARTICIPATION IN RESEARCH

I give consent for my child _____ to participate in the research study entitled, “Building a Project-Based Curriculum to Create a Community Culture Quilt” which is being conducted by Kelly Lynd, a Graduate Student in Art Education at Moore College of Art & Design. I understand that this participation is entirely voluntary; my child or I can withdraw consent at any time without penalty and have the participation results, to the extent that it can be identified as my child’s, returned to me, removed from the records, or destroyed.

1. The reason for the research is the implementation of multicultural art education to build a community culture quilt project by promoting the

exploration of identity, empathy, and acceptance of other cultures in secondary art education.

2. The procedures are as follows: Students will participate in daily drawing activities during their regularly scheduled art period from March 10th through April 30th. They will complete questionnaires before and after each drawing/sewing activity and complete journal prompts reflecting on their daily drawing experiences. Students will be informally observed, and data will be collected regularly. Journals and questionnaires will be collected weekly, and students will be interviewed at the study's beginning, middle, and end. Interviews will take place at a time that is most convenient for them.

3. The timeline for the research is as follows:

- o Beginning February: Gain permissions

- o Mid-February: Finalize lesson plans

- o March 10th- April 30th: Conduct study/gather data

1. No risks are foreseen. My child's participation is voluntary. Non-participating students will not be penalized in any way. Grades will not be affected if a student chooses not to participate.
2. Participant's identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure, and locked

in a file cabinet off-site. Pseudonyms will be used when quotes from individual children are transcribed into data.

3. If there are further questions now or during the research, I can be reached at klynd@moore.edu
4. You can also contact Director of Art Education at Moore College of art & Design, Lauren Stichter, at 215-965-4034 or lstichter@moore.edu

Please sign both copies of this form. A duplicate will be provided for you.

Signature of Researcher: _____

Signature of Parent/Guardian: _____

Research at Moore College of Art & Design involves human participants and is overseen by the Institutional Review Board Committee at the college. Questions regarding your rights as a participant should be addressed to:

Lauren Stichter, Director of Art Education, at 215-965-4034 or lstichter@moore.edu.

Appendix C2:

PARTICIPANT'S BILL OF RIGHTS FOR STUDENTS

Principal Investigator: Kelly Lynd

Research Title: A PROJECT-BASED CURRICULUM TO CREATE A
COMMUNITY CULTURE QUILT

so I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.

o My participation in this research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to future medical care, employment, student status or other entitlements.

o The researcher may withdraw me from the research at his/her professional discretion.

o If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.

o Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.

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o If at any time I have any questions regarding the research or my participation, I can contact the investigator, who will answer my questions. The investigator's phone number is (609) 617-0716 or klynd@moore.edu.

If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact the Moore College of Art and Design, Moore College of Art and Design Review Board /IRB. The phone number for the IRB is 215-965-4034. Or, I can write to the IRB at Moore College of Art and Design, 1916 Race Street, Philadelphia PA 19103

o I should receive a copy of the Research Description and this Participant's Rights document.

o If audio recording is part of this research,

§ I () consent to being audio recorded.

§ I () do NOT consent to being audio recorded.

o If video recording is part of this research

§ I () consent to being video recorded.

§ I () do NOT consent to being video recorded.

The written, artwork, interviews, photographed, and audio/video taped materials will be viewed only by the principal investigator, inter-rater scorers, and members of the program faculty.

o Written, artwork, interviews, photographed, and audio/video taped materials,

§ () may be viewed in an educational setting outside the research.

§ () may NOT be viewed in an educational setting outside the research. § () may
NOT be viewed in an educational setting outside the research.

My signature means that I agree to participate in this study.

Participant's signature: _____

Date: ____/____/____

Name: _____

If necessary:

Investigator's Verification of Explanation

I certify that I have carefully explained the purpose and nature of this research to
_____ (participant's name) in age-appropriate
language.

He/She/They has had the opportunity to discuss it with me in detail. I have answered
all his/her questions and he/she/they provided the affirmative agreement (i.e. assent)
to participate in this research.

Investigator's Signature: _____

Date: _____

Appendix C3- Permission Slip

Student Permission Slip

February 21, 2024

Dear Parent or Guardian,

I am contacting you to request permission for your child to participate in a unique project at Orchard Valley or Chestnut Ridge Middle School. Kelly Lynd, a master's student at Moore College of Art and Design, is conducting a project-based thesis on community culture building. Ms. Kelly Lynd has been an art staff member for two years.

This project will be conducted in class during the school day and will not impact time devoted to other academic subjects or therapies. The study's results will not be published and will only be shared within the academic community of Moore College of Art and Design. Your child's identity will be kept anonymous, as will the school name and location. In addition, IEP records will not be shared with anyone outside the classroom. The project will be a six-week multicultural art unit. Participating students will look at internationally known quilting artists while researching their own geology for their identity square on the quilt. The project will be photographed, audio recorded, and ask for written responses to measure results. The quilting artists we will be studying are Bisa Butler, Sanford Biggers, Lukas Haynes, Gee Bend Quilters, and Victoria Villasana.

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Should you have any questions, please do not hesitate to contact Lauren Stichter, Director of Art Education, at 215-965-4034 or lstichter@moore.edu. Should you wish your child to participate, please sign and return this form to the classroom teacher before February 27, 2024. Thank you for your time and consideration in this matter.

PLEASE DETACH AND RETURN TO THE CLASSROOM TEACHER NO
LATER THAN February 27, 2024

I, (Parent / Guardian name): _____

Appendix D:

Appendix D1:

Beginning Day Questions

Name:

NOTE: For the purpose of protecting your privacy, you will be given a fake name for the study.

Questions:

- What would you like your fake name to be?
(If you cannot think of one, one will be assigned to you.)
- What is your current age?
- What is your current grade level?
- How do you racially or ethnically identify?
- Do you have a preference for gender identity? If so, what is your preference?
- Do you consider yourself a *beginner, moderately experienced, or very experienced* in the visual arts?
- What is your favorite skill your family has taught you and why?
- What are your cultural practices at home? why?
- What is your favorite family tradition? why?

Appendix D2:

Student Pre-Study Questionnaire

Questions:	Answers:	Date:
Do you do fun things together? What do you enjoy doing together?		
How many people are in your immediate family and Extended family?		
What family do you know of and share with both your immediate and extended family?		
What about your ancestors? Do you know their names? How far back can you trace your ancestors?		
If you would like to know more about your family, what can you do?		
Is family always only made up of blood relations?		
What kind of things do you want to learn about your family? How can you find this out?		

What language/s do you speak with your immediate family or extended family?		
Do you know this language very well?		
What do you use for speaking or reading/writing?		
In what other ways can you use your language?		
Where do you live? Have you lived here long? How long?		
Is this where you grew up/ are growing up, or have you moved here?		
Where are your other family members located nearby or in various places?		
Is there a place that is special to your family?		

Is there a recipe special to your family?		
How would you describe your cultural background?		
What do you like most about your culture? why?		
What are some of the greatest achievements in your culture?		
Is this something that is still remembered today or has been forgotten?		
How would you like to see your culture develop and grow?		
What would you like to learn about your culture?		
Can you talk with someone in your immediate family, extended family, or community about your family, culture, language, and place?		

Directions: Answer the following questions to the best of your ability.

1. What did you learn about another culture you did not know before this lesson?

2. Do you feel more connected to your culture after doing your research? Why or why not?

3. What is something surprising you learned through your interviews and research?

4. Which part of the sewing project frustrated you the most? Why?

5. What part of the project were you most proud of and why?

Appendix D3:

Family Questions

- When and where were you born?
- Where was your family originally from?
- What is our family heritage?
- What do you remember about your grandparents?
- What stories did you hear about earlier ancestors whom you never knew?
- How many children were in the family, and where were you in the line-up?
- Describe what your siblings were like. Who were you closest to?
- Do you still make any traditional family foods?
- What activities did the family do together?
- What is a unique family tradition?
- What is your favorite memory growing up?
- Do you remember a favorite lullaby or song?
- Can you remember any stories that were told to you as a child (fictional, folklore, or real life)?
- Can you describe the personalities of your family members?
- Are there any physical characteristics that run in your family?
- When did you learn to cook, and who taught you? Were there any special family foods or recipes?

Appendix D4:

Family Research Questions

- What is my lineage? or what is your family from your research?
- How far does it go back?
- When did my ancestors immigrate to the U.S.? from where?
- Where was my maternal (mother) great-grandfather born?
- Did my maternal (mom) great-grandfather own property? If the answer is yes . where?
- Did my ancestors fight in the Civil War? If yes, which one?
- Are you related to royalty? If yes, who?
- Was the same person recorded twice in the census at different addresses?
- Did you find marriage certificates, birth certificates, or obituaries? which one.
- What records will show where my ancestors lived?
- How do I locate the name of the house of worship my ancestor attended?
- When and where was the record created?
- Is the record trustworthy? Why or why not?
- Who provided the information?
- How was the information recorded?
- Is the resource an index, transcription, or an original document?
- Is the record a duplicate? explain your answer.
- Does the information in one record contradict information in another?

- What information is missing? Or was it inferred?
- What clues does a record contain to the existence of other documents?
- Did you find any incorrect spellings of names? Who if yes?
- Did you find any incorrect spellings of names? Who if yes?

Appendix D5:

Final Questionnaire/ Class Discussion

- Do you feel more connected to your culture after doing your research? Why or why not?
- What did you learn about another culture you did not know before this lesson?
- What is something surprising you learned through your interviews and research?
- Which part of the sewing project frustrated you the most? Why?
- Would you change anything about the study?
- Does this project make you feel further disconnected from your cultural background why or why not?
- Which materials were your favorite to work with? Why were they your favorite?
- What was the favorite thing about your family you discovered? Why?
- Do you feel you will use sewing/ embroidery as a way to describe your identity as a tool in the future? Why or why not?
- Will you continue to sew in your free time using the skills you gained during this study? Why or why not?

- Do you feel more confident in your skills as a result of this study?
- Do you feel you will use your research, embroidery, and multicultural art skills tools in the future? why or why

Appendix E:

Questions for Artists

In reading about your artwork, how much of a significant influence did your family have on your quilting, if any?

2. What inspired you to become an artist?
3. What artists influence your aesthetics?
4. What other creative works or artists inspire you?
5. Are there any other types of work, like social justice, poetry, writers, etc., that inspire your work?
6. In what ways was quilting informed by your cultural traditions?
7. Can you tell me about your artistic connections, cultures, and work?
8. Can you speak about your artistic practice? Where do you begin with a reference photograph? Colors of thread? Media?
9. What influences your color choices? Are you drawn to use colors over and over, or are there some that are original? Why or why not?

10. What about quilting or working with fiber? Does it bring you joy?
11. Could you share the stories about your fabric choices? Do they hold a special meaning to you or do you source them?
12. Your artistic process inspires me, and I want to share it with my students. Do you have any stories you would like to share about how you bring your culture, tradition, and heritage into your artwork and any advice for future artists when creating this type of artwork?

**Appendix E2:
Victoria Villasana full interview**

My Questions:	Victoria Villasana's Responses
Me: In reading about your artwork, how much of a significant influence did your family have on your quilting, if any?	Victoria: Both of my parents are accountants, but my mum used to make all my dresses and they had a lot of embroidery details in some of them, so perhaps there's a connection in that, but I think my main influence come from my childhood in Mexico, and all the textile traditions we can find in there, the colorful markets, the bright textile patterns, etc..
Me: What inspired you to become an artist?	Victoria: When I was a kid I wanted to be a painter or a fashion designer, because when I was a school I loved all the classes that involved drawing or doing anything creative, I never forgot the feeling of joy and connection that I used to experienced in my art classes, so when I was older I wanted to work in something creative, I couldn't imagine myself working 8 hours in a job that didn't make me happy, I didn't study art but since I can remember I've always been creating. Being creative was very important for me, it was part of my well being.
Me: What artists influence your aesthetics?	Victoria: There's many artist that I love that not necessarily have anything to do with what I do, like Louise Bourgeois, Leonora Carrington, Graciela

	Iturbide, Yayoi Kusama, Luis Barragan, David Bowie, Alejandro Jodowrosky, Eva Hesse, Kandinsky, etc..
Me: What other creative works or artistic inspire you?	Victoria: I think with this particular work that I do, the textile indigenous traditions from Mexico that perhaps are in my unconscious mind is what influences my work as well as photography and the powerful statement of a face. A face is a world and is full of stories.
Me: Are there any other types of work, like social justice, poetry, writers, etc., that inspire your work?	Victoria: Yeah, I have always been attracted to the visionaries, the "rebels", the nonconformists of our times, because they question things, they help change what needs to be changed in society, to improve our values, to recognise what is limiting our societies, what is still unjust, they challenge the status quo, to free our minds from past conditioning.
Me: In what ways was quilting informed by your cultural traditions?	Victoria: Some of my inspiration comes from the craftsmanship and the textile traditions in Mexico and from across cultures.
Me: Can you tell me about your artistic connections, cultures, and work?	Victoria: I like to use textiles in my own way: I want to honour these ancient traditions, but I do not simply want to copy them. I feel textiles are a tactile, comforting element in our psyche, from the pieces made by ancient cultures to the blankets our grandmothers used to make.
Me: Can you speak about your artistic practice? Where do you begin with a reference photograph? Colors of thread? Media?	Victoria: I first start with a photograph, a portrait that I feel attracted to or if I wanted to share a particular story from that character etc.. Then I make a selection of colours, the rest of the work is very intuitive, I don't plan it, I just get into the flow and do what I "feel" and within that I try to find a balance.
Me: What influences your color choices? Are you drawn to use colors over and over, or are there some that are original? Why or why not?	Victoria: Not necessary, but sometimes I do use the symbolism or colour theory combinations for certain works.
Me: Could you share the stories about your thread	Victoria: I just picked threads according to the colours or texture that I like, but finding more

choices? Do they hold a special meaning to do you source them?	sustainable options is what I like to incorporate more in my work.
Me: Your artistic process inspires me, and I want to share it with my students. Do you have any stories you would like to share about how you bring your culture, tradition, and heritage into your artwork and any advice for future artists when creating this type of artwork?	Victoria: I think is important to explore different textile techniques and pick the one you feel you flow and connected the most, once you've found that, practice into different ideas and concepts until your find your style, your voice, the expression that you feel it resonates more with you, then consistency is the key to develop your art.

Appendix E3:

Faith Humphrey Hill Full Interview

My Questions and Responses	Faith Humphrey Hill Responses
<p>Me: Hi. Thank you so much for doing this. I appreciate. I'm going to start by explaining my project. Okay. For my thesis. So, I am a middle school art teacher and</p> <p>Faith: Oh, how fun.</p> <p>Me: Yes. It's so fun I'm writing the curriculum. I'm doing a project-based thesis. So I am writing a curriculum that is the students are going to research their cultural background, um, to find out. Everything.... about where they come from has to do with their identity because I've always seen that projects are more successful when someone, um, any of the students or myself, um, incorporates their identity into their work. So, we're going to research our background on Ancestry.com. Then, they will make an alternative to a family tree because not everybody comes from a nuclear family anymore.</p>	<p>Faith: I have nieces that are, uh, adopted from foster care, and previously, in my career, I worked with foster children. So I was about to say something like, just make sure, you know, but you already thought of that, which is awesome.</p>
<p>Me: So I'm telling them it's like building community within the classroom. Yeah.</p> <p>Oh, I love that. That's awesome. So I, yeah, I'm, um, yeah, I've done extensive research over the last two years, and now</p>	<p>Faith: Oh, of course.</p>

<p>it's real. It's like coming to light, and I'm like full throttle in it, and I'm able to do interviews with them and with artists and, um, yeah, I want them to be able to see that, um, You know, there's so many different styles that maybe one likes one and or contributes like Like mix them. So yeah, so far, it's going well. I got, um, cause I had to get permission from the students, um, families because they're under 18, um, in my one class, all but one. And then I only had two in my seventh grade and three in the other school, but they were like, please email my family. I want to be part of this. So, yeah, they're very excited to find out things, which is great.</p> <p>Some students said, Oh, I didn't know this was part of my ancestors or heritage. I didn't think I was related to British royalty, which was so cool. And I'm even finding stuff about myself because we got a grant for ancestry.com. And so I've been playing with it, and there are people that I didn't know about, like different jobs where my great uncle was a cigar maker when he came over from Ireland, and he lived in Massachusetts, and I'm like, wow, this is like, really cool like the thing. Like military ID cards, birth certificates, and wedding certificates. It's just really cool. That's awesome. Well, again, thank you for doing this.</p>	
<p>Me: I will start asking you some questions, the ones that I have sent to you. Okay. So, how much of a significant influence did your family have on your quilting, if any?</p>	<p>Faith: They did not have any influence on the knitting projects that I make.</p>
<p>Me: What inspired you to become an artist?</p>	<p>Faith: I want to jump back a bit because if we brought in the idea of family. Yes. I have found that my community is an extension of my family. I was the executive director of a</p>

	<p>community arts organization. And so it's this tiny little building, right? And it's just down the street from me. I still go there a lot, even though I'm not an executive director anymore—a membership-based arts organization. So, a lot of people work in mixed media. It's a place for artists to hang out. And take classes and exhibit their work. And it became sort of this like, Home away from home for people, you know, people who moved in new to the community who loved art would come there. They would draw figures or exhibit their artwork; it was a place where they could meet other people with similar interests.</p> <p>So, through working jobs like that and in community arts organizations, I got exposed to knitting machines, which started to spark some of my interest in the art I make.</p>
<p>Me: Very cool. Yeah, that sounds, um, I explained to my students today actually.. one of my traditions from the past, um, when I was little, my mom would have a Christmas breakfast, um, for anybody that was invited that didn't have somewhere to go, so it's kind of like, you know, everybody coming together, not knowing each other, and then ending up as friends, which it sounds like. That's how the community was. Yeah. Very cool. what inspired you to become an artist?</p>	<p>Faith: I'm one of those people who I always wanted to be an artist. Like a little kid, I would be an artist one day. Like I just loved the visual world. and that's not the case for everyone. Many amazing, incredible artists didn't figure that out for themselves until later in life, or something changed, and then they found art to be the best thing for them. I was just someone who had always liked it. Um, I don't believe in talent. You know you're born into being able to do these things, but sometimes, some people are more visually inclined. They're more visual learners, and it may be easier for them to jump into doing visual art. But anyone can learn how to do it or anything. But yeah, the visual world always took me around, and I loved that time alone drawing and observing things.</p>
<p>Me: Yes, that's the same with me. I enjoy photography, and over the last year, I've tried many different techniques because photography is my medium of choice.</p>	<p>Faith: Oh, fun.</p>
<p>Me: So this project's a little bit out of my realm, but I wanted to do something</p>	<p>Faith: Yeah. You wouldn't necessarily think that, so I want to expose my students to all</p>

<p>because I realized how calming knitting, needlepoint, and finger weaving are. I taught my students to do both.</p>	<p>different types of art to show that it's not just cookie-cutter. This is like drawing or painting, like there is a whole other world out there. Yeah. And what's so nice about things like quilting? In some ways, knitting, but photography too is, you know, when you're painting or drawing, you kind of are confronted with the blank page, which is scary, especially when you're young and getting started, you know, there's not anything there. Still, it's really fun when you're doing quilting or knitting or less so knitting, but with photography, there is something there to spark and get you started, and you can react to it, which is fun.</p> <p>Faith: That's what I try to explain to my students. Don't think big picture. Start small, and then we're going to branch off to make things. Yeah, build off it.</p>
<p>Me: I love that. What artists influence your aesthetic?</p>	<p>Faith: pop artists influence me. I like their aesthetic. I like the bright colors. I like zooming in on one subject. When working with traditional media, like painting and drawing, in which I was trained in an art school, I was always just zooming in on my subjects. I liked that they were the center of attention. I didn't like catching the mood of a vast landscape. I wanted to get in there and get to know one thing. And the pop artists did that a lot, which was cool. I also like how the pop artists. Use technology a lot in their work. I also like to include different types of technology in my work.</p>
<p>Me: Yes, I agree. Pop art is hands down my favorite, and I expose my students to it. And they seem to like the work because it's so colorful and in your face. They all enjoy learning about it. Um, what other, uh, creative works or artistic, um, Artistic skills inspire you? Artistic what?</p>	<p>Faith: Skills. Like different, yeah, mediums and things like that. Oh, well, I do do some street art.</p> <p>I do some street murals with spray paint. The graffiti aesthetic inspires me, too. And, of course, I love drawing. You know, charcoal is beautiful, and I just love looking at people's charcoal work.</p>

<p>Me: Very nice. Um, are you? Are other types of work, such as social justice, poetry, or writing, inspiring your work?</p>	<p>Faith: Like, what do you mean?</p>
<p>Me: Different types of art, not necessarily, um, like knitting or, um, things like that, like potentially, um, like for me, graphic design inspires me, um, to do my photography, to include, uh, words in my pictures, things like that.</p>	<p>Faith: So other things out there inspire it. I get a lot of inspiration from social media. I'm on a lot of platforms that are artistically focused. So they have, or I have liked, the hashtags program, so it's a lot of drawing and painting. Um, I love seeing people like younger artists and OC characters. You know, even their furry art. I just love that art that comes from a pure place of enjoying making something; they just love it. And that's so inspiring to me. I love seeing that joy where it's less commercial and more about just people just enjoying making art and being creative.</p>
<p>Me: I feel the same way. When you look at that piece in the museum, you can just tell they had fun making it. You can just tell, you know, there's joy emanating from this piece. Like this, this was good for them, you know? Yeah, and it's very lethargic. You can get all things out. Why do you put your emotions on your sleeve and stuff like that when you go into something? How did your cultural traditions inform quilting or knitting? Um, do you knit?</p>	<p>Faith: not really. I'm a pretty unusual knitter because most of the knitters that I speak to learn from a family member or something. Um, I didn't. I learned I was first exposed to hand knitting in art school because I was there for painting and drawing. I also ran the student galleries, where I showed artwork by other students and had an exhibit of students from the fiber art department. They were sitting there knitting in all of our meetings about the exhibition. You know, their needles and I thought that was so cool. I want to learn how to knit one day. That looks so fun, and then down the road after I had my first kid, um, I needed an art form that I could sort of plan out in advance and then sort of pick up and put down. Yeah, more quickly because I was watching little kids. And um, so I was like, all right, I'm gonna learn how to knit. And then I was able to then work that in, you know with child care and stuff because I was trained in oil painting and charcoal, but both of those are very messy and tough to balance with. You know, managing small children. So yeah, that's how I ended up learning how to knit. I taught myself, but I was inspired by the other artists I saw doing it in public.</p>

<p>Me: Yeah, my great-grandmother taught me how to knit when I was little. So yeah, we used to sit there together and do it. And yeah, she, she was alive until I was 12. So, I learned many things—skills from each side of the family. One of her cross-stitched this, but I have a baby bib that she did, and I will incorporate that into my square. Oh, and maybe that's a deeper issue with my art because I don't have a very close relationship with my family. I do enjoy connecting with others through the things that I find exciting and inspiring. So, I think becoming a knitter helped me connect with more people. You know, and then, through my artwork, that's a common theme and withdrawing different people. It's all about connection. It's all about getting to know people and expanding my circle. Exactly. Creating my own more prominent family. Yeah, because, like I said, blood doesn't necessarily make people family. It's what is who you make yourself. So, um, can you tell me about your artistic connections, uh, cultures and work?</p>	<p>Faith: what do you mean?</p>
<p>Me: you have been telling me about the different connections you've been making with another knit. Have you made, um, with any knitting artists that are similar to your style? Because your style is so unique. Yeah, it's. I have connected with some artists who also create portraits with fiber art.</p>	<p>Faith: No one is doing it like how I'm doing it. But that's what's so fun. I get to hang out with different kinds of artists because my portraits always start with a drawing. So, I get to hang out with people who are traditional in drawing. So this weekend, I will go to my live figure drawing class. I bring my iPad, but I hang out with traditional painting and drawing artists as we draw figures. So I hang out with them, but I also, like last weekend, taught at the Maker Lab at the Chicago Public Library because I'm incorporating technology into my art a lot. So, I hang out with that group a lot. And then, of course, with the knitters, you know, I often hang out with other knitting circles because I'm incorporating knitting. So it's funny how I sit on the fringes of all these different artistic</p>

	groups. But it's great because I belong in all of them, which is fun.
<p>Me: Exactly, and it might inspire you to have your work go, you know, in a different direction. Yeah, I learn stuff from all of them, and then I'm like, oh, that sounds great. I could incorporate that. I get inspired. I'm the same way.</p> <p>We are in graduate school with all different types of mediums because we're all art educators, but each of us has a different skill that we bring to the table. So I've learned so much from everybody. okay. Where do you begin with? Do you begin? So you said you drew it out. You don't begin with a photograph. Do you like your process to begin?</p>	<p>Faith: Yeah, I begin with a drawing that I do digitally, um, because I just love. To draw, and it brings something unique to the face when it's drawn. I love spending time studying these spaces.</p> <p>It's a great way to, like, Chuck Close said something along the lines that a portrait is the story of something. Everything is written on your face. You can tell a lot about someone by looking at them. And so I love studying your face and getting to know them through drawing them. And then, um, after I draw them, I bring them into the computer. Yeah. I also use software to turn it into a knitting pattern. And then once I see what it looks like, and I have the right stitch count for the detail I want and all that jazz, I select the yarn colors that I want to use, and then I knit it up on the knitting machine that I hacked.</p>
<p>Me: Yeah, that's really cool.</p>	<p>Faith: You know, that's the first time I ever, um, heard of a knitting machine because I saw one of the artists that I'm also studying has like a huge quilting machine, but that's really cool that there are machines for, um, knitting as well. That's, yeah, I have it right over there. I have my knitting machines.</p>
<p>Me: Very cool. Do you pick colors ahead of time for a specific project? Oh, wait. Now I can't get my camera back. Are we there?</p>	<p>Faith: No. All right. There, we should be good. Sorry. Um. I'm always looking to show off my knitting machines. I love them. So. Yeah, that's it. I love that. It's super cool. And the fact that you created it, which is even cooler.</p>
<p>Me: Do you pick your yarn colors for a specific purpose or just because they go with each picture that you create?</p>	<p>Faith: I've selected a palette of colors. So, because I use Procreate to do all my digital drawings on my iPad, I've created my own color palette. I created my palette by doing many portraits and making a custom palette for each. Then, I went through all the palettes I had made and cross-referenced them to find</p>

	<p>very similar colors. And then that became my palette. I use the same 30 colors for every portrait on my iPad. Then, I went through a similar process. One, I figured out the knitting color palette I would use. So, I use the same selection of colors for my knitting for all of the pieces. And so I pick and choose, and, you know, sometimes I'll try to capture the mood more like I want it to be brighter and more energetic.</p> <p>Sometimes, I want it to be more somber. So, I will go with the mood of the piece. And then it's a lot of color theory to ensure warm and cool colors are used. What are their undertones? And their values and stuff to ensure I'm getting enough contrast. It took me a long time to trust my eye with color. Yeah. Um, because I am very visual and love to study the world around me. So it took me a long time to be like, I'm going to use lime green on a face, you know, but it, you know, because when I look at color, you know, if I look like a little piece of the sky, I don't just see blue. I'm like, okay, there's blue, but it's a little pink. And then over on that side, there's a little bit of yellow, you know, like I, so when I draw, I do a cross-hatch style because I'm constantly asking myself. What color do I see? And I just put it down. And then they start to layer, and over time, it makes sense and makes a picture, you know? It took me a long time to trust my eyes because I felt goofy at first. Why am I putting this color here? I know that that's not the color it is, but it's a process that works for my eyes, and I just had to trust them. And how I see the world, you know, exactly because we're artistic.</p> <p>So we look at it from a different, like a pair of glasses. I want to think that rather than somebody who has a business job, we look at things in a different way</p>
<p>Me: You know, some of my students even ask, like, what color is this? And I'm like, it has a little bit of this. Like I</p>	<p>Faith: Totally. Sometimes, it's easier, and I encourage artists to write a little about their art. Language is more limited than visual art</p>

<p>taught them my sixth grade today. We were. I was doing painting, and I was teaching them how to mix color to make it look because they're doing Disney characters in four different styles. So I was teaching them how I'm like, well, that one, like a stitch, has a little bit of a purple undertone, but it's blue and purple. And so I was mixing, and I was like, all right, I would put it in the picture to see. That's a little too blue there. It needs to be more purple or darker. And yeah, they were finding.</p>	<p>because even just by describing these colors, there's that color. Still, this, this, this, this, this, right, there's like this vast infinite possibility with color. Still, with words, there are only so many words in the dictionary, you know what I mean? And so when you try to take your complex, big visual ideas, you have to write them out for people who, you know, want to enter your piece. You see, it's a nice, hard, but nice exercise for artists sometimes to learn how to clarify their mess message.</p> <p>It's a more limited vocabulary. Oh yes, a hundred percent. And then it becomes super personal because, when you put pen to paper, you're like, oh, well, this is. Also, I thought you didn't realize it until you sat down and went through the nitty gritty.</p>
<p>Me: I did a whole series last summer. That's why I'm doing my thesis. My grandmom has dementia right now, and she taught me how to, to, so to like, we did a quilt together, and she doesn't remember any of that. So this was based on bringing different generations of people together. Families together like a woman. So it was, they were superimposed on one another, and I lost one of my best friends, so it's, she died suddenly. So it was. Grieving her because she's dying suddenly and grieving my grandma why she's still alive because, um, because she doesn't remember any of this and like, pretty much like grieving the memories that we had together because she cannot remember anything like she, it's very sad because I explained my thesis to her and I'm very excited. She's like, Like five minutes later, you're in school. She had so many different, amazing skills. And that's part of the reason I brought the recipes into it, too, because she. She was so into baking and cooking, and she could have opened her bakery, but she doesn't remember any of</p>	<p>Faith: I was really attracted to knitting, you know because So there was this time I was exhibiting my portrait drawings and knitting while I was at the exhibit. So I was making socks because that's something I can knit without looking. So I'm just walking around hitting my socks, talking to people about the art, and um, people kept looking at my knitting and making comments saying things like, oh, that looks so warm, or oh, so and so had knitted a scarf for me, and it felt like a hug.</p> <p>Um, just all these really nice words. And so back to words being sort of this limited palette, right? So I went back to the studio, and I was thinking about everything that happened at the exhibit. And I was thinking about all the words people associated with knitting. You know, and they were all just so cozy and warm and connected and, you know, and I was like, you know, I want people to feel that way about the faces that I draw because, you know, I try to draw a wide variety of people and I really, and they're complete strangers to me.</p> <p>I know nothing about any of those people. And I love that because it's about building empathy, you know, there have been studies that, like, if you look at faces of people, you</p>

that. Luckily, we had made a whole recipe book before she lost her memory. So, we all have her family recipes, which is so nice. Oh, wow. Yeah, it's very special. Something that, you know, will take on forever. All next generation. Um, okay. So, you explained that. What about the fiber choice? What, um, brings you joy out of that? So why include the knitting?

start to build up empathy for others, you know, and so I wanted to bring in the knitting with the drawing so that hopefully those words would start to be connected with these faces. So that's

why I brought it in, but there are also technology reasons. I brought it in. Um, I have, so this is part of my identity. So I have, um, metal implants in my back and my heart, which were done to me when I was young. So I have school. I had scoliosis surgery when I was 14.

So, some learning aids are given to your students, and they put two rods in my back. And then, when I was 20, I had heart surgery for a condition that's usually treated in Children. I was the guinea pig because I was an adult when it was discovered in me. And, um, so I lived my life with these metal implants. And so I was like, hang out with a friend who's very like, And I'm, I love equal friendly stuff, so I didn't dislike or disagree with anything she talked about. But it made me feel a little uncomfortable, like how everything has to be handmade, super earthy, and everything made by humans is bad. She's not that extreme, but you know what I mean. It was just sort of this perspective. And I wondered why it makes me feel so uncomfortable when she talks about it.

Because I agree with her. I love the environment and the things she's doing. So why does it make me feel weird? And then I realized it was because I don't feel like I am 100 percent organic and, you know, because I have these metal implants, and that's what helps me exist and function, you know? And so I was like, that's part of my identity, which is that I have some metal implants in me and that I have been. My life has benefited significantly from technology and science. So, that made the knitting feel even more relevant because it's like the first binary code is knitting, where it's just the knits and the purls, and you can make something happen from it. It's very cool. Yeah, that's part of your identity. That's wonderful. Yeah. Yeah,

	our identity can be wrapped up in so many different things.
<p>Me: You are 100 percent correct about that. Um, so how long does it take you to make one piece? I saw how many frames it can be.</p>	<p>FAITH: It depends. So if I'm making a smaller, like 20-inch black and white square piece, I can make those very quickly because it's just two colors of yarn. I've made some as big as seven feet with six yarn colors. Those are a lot more complex. And then it takes a lot of planning because I have to make them in panels, given the width of my machine. Um, those can take a full month to make. The animations will take about a month to make. I don't know which one you saw. I have several out there. I saw the dogs and several people with their, um, like moving, um, which I thought was really cool. I really was. Yeah.</p> <p>Sorry. The one where it was the, um, the women, and they were switching. Okay. Now that one does deal a little bit with family and stuff too, because with that one, it has, um, it does a lot with connection and lifelong learning. Those were all women from old family films. Because we're the keepers of old eight-millimeter films. And so I went through the footage and pulled out women from it. And many, there's a couple of women in there who I know, but I don't know most of them. They were sort of in the background or the friend in the then I put them side by side because I worked on that one during the pandemic, and, you know, zoom calls were really popular, of course. And so, how do we use technology to communicate? Discover and grow on new ideas. So it's about, and then it's a never-ending loop for that one. So, once you get to the end, you're coming right back to the beginning. So you can lose it forever. And, that's about how there's not really an ending to our learning.</p> <p>We might have understood or come to some mindset on some social issue, but we'll never stop learning, and our society is always changing and evolving. So, we have to revisit some of these ideas we've mastered. And, question, do I still think that's right?</p>

	<p>Maybe not, I can change that, or I can like to evolve on that a little or expand on it and, you know, knowing that what I know now, like maybe that can be, my viewpoint has changed a little bit. So, it's about those women who share with each other over time.</p>
<p>Me: Awesome. I love that idea. Thank you. What do you use for your animations?</p>	<p>Faith: I like literally making individual images. I use Procreate. Oh, that's awesome. And I put them together because they're cool. Because I knit them all separately, too. So, actually, I made that one that I was just describing on an older machine that wasn't hacked. It's not connected to a computer. So, with that one, I had to manipulate all the stitches manually. That one took me more than six months to make. Because it's, it's long. It's not long, but for animation, it's long. There are over 100 knits. Panels, you know. That's very cool—a lot of new panels.</p>
<p>Me: It takes a lot of time, patience, and organization, I'm sure, and I'm sure I'm organized. I'll make sure I have all the pictures in the right place, you know. Do you have any advice for my students who want to become artists?</p>	<p>Faith: Oh, wow. Focus on making art that makes you happy and brings you joy. You know, it's easy to be swayed by what's popular or in the age of social media, what gets the most likes or, you know, there's a lot of, you know, Online artists who I know and follow who, you know, that subject matter sells better than this one. So that's what they're going to do. Um, you know, I don't know. It's something that I live by because of portrait art. I knew getting into it was not the biggest seller. Few people want to put the face of somebody else in their house. People do, but not a lot, not compared to a landscape. But I love drawing these people, and I love studying their faces. And you know what? I lived once. This is the work that's coming from me. It's what I'm drawn to doing. So I will make it because I only have one life to produce these things. And I want to make what brings me joy and makes me happy. And then it is important. And it's important for me as an artist to highlight and share people, their stories, and the amazing</p>

	<p>things I have learned about them. So it's hard for artists not to be swayed by popularity but try not just to stay true to what brings them joy and the topics that interest them. And don't be afraid to play.</p> <p>That's another one too. It's easy to feel guilty. I did it early on for a period where I was like, I shouldn't be distracting myself with knitting. I've been trained in painting and drawing. I draw. That's what I do. And then it was just like, I couldn't help myself. I just kept wanting to tinker with the knitting. And I didn't. When I did it, I had no idea how or if they would merge. I just really enjoyed doing it. At some point, it made sense for them to merge. But, um, I'm happy it did because it made my work stand out and gave me a new level of my voice. So don't be afraid to play even though it feels like a tangent in the moment.</p>
<p>Me: Perfect. I don't want to interrupt our conversation, but I will email you. And, if you would like, I will share the finished product of everything with you.</p>	<p>Faith: Oh, I would love that. Okay, perfect. Um, and, um, I will send you an email. I have to get you to sign off on my thesis so I can write about it in my book. Okay. It's an artist's permission slip. Okay. And, um, I truly, I've enjoyed learning all about your skills and everything. I, you inspire me so much.</p>
<p>Me: Oh, thank you. It has been a breath of fresh air to talk to you and hear some things because we have much in common. Oh, fun. Thank you. Yeah, you too. And it sounds like an awesome project. So thank you for doing that. Thank you very much. And yes, I'll send you a couple of emails in the future.</p>	<p>Faith: Perfect. All right, I'll look for them. All right. Thank you so much. All right. Bye. Bye.</p>

Appendix E3:
Luke Haynes Full Interview

My Questions and Responses	Luke Haynes Responses

<p>Me: My project is going to be in three steps a research of their backgrounds on ancestry.com. Then they will be making an illustrated recipe book. Finally each student is going to contribute a square that they, um, that they are passionate about. So, um, it's going to be You know, their research. Um, it's going to be three steps. Um, we're going to first start by doing research on, uh, different cultures, recipes, um, they can put their, um, important recipes and do illustrations, then they're going to be doing research and doing, um, what I call a heritage trail because not every family is the same. The main project, which is their quilting square.</p>	<p>Luke: Cool.</p>
<p>Me: Did you get a chance to look at the questions? Yeah, I glanced over them for sure. Okay. Um, so, um, did you, uh, who influenced you? Did any family members or friends influence you to go into quilting?</p>	<p>Luke: my great-grandmother quilted. And so I grew up near some quilts that she had made. But there was no sort of, uh, jumping the gender gap in my family. So, you know, growing up near quilts and sort of that, for sure, gave me some understanding of it. And it wasn't until later that I sort of tried to pick it up on my own. It's difficult. It is quite difficult.</p>
<p>Me: Did you struggle at first? Were there any potential struggles?</p>	<p>Luke: I mean, sure. There's a steep learning curve to making sure that it all kind of comes together. I mean, yes, I mean, I made a bunch of small ones at first just to like learn how it all works. And then, and then asked a lot of questions of people who've been doing it for a long time.</p>

<p>Me: What inspired you to become an artist?</p>	<p>Luke: It's a bit of an unknown. As a career, like I was, I was in architecture before and I could, you can look down the pipeline and see what your everyday life was going to look like for, you know, 40 years. And that was not interesting to me. Uh, drawing AutoCAD things for other people to make, you know, money off of, didn't seem like a fun way to spend, spend every day. Being an artist was a wild card and it sort of allowed me to pursue all the skill sets that I had sort of built up thus far.</p>
<p>Me: That's awesome. What artistic influence do you have, or aesthetics?</p>	<p>Luke: You said which artists?</p>
<p>Me: Me: Yeah, what artists? I mean a lot. I, definitely am, am super inspired by sort of architecture and, and, um, you know, design. I find that artists as a career sometimes are good and sometimes are, you just don't really want to know, you don't know, you don't want to know what they're doing or why they're doing it. Sometimes they're just doing it for fun. Sometimes they're doing it because they are just making money. Sometimes they are, um, you know, but I find that sort of designers and architects often have a kind of ethos of community engagement that I really appreciate. That's great. Um, do any, uh, does any other type of work, um, you said, besides architecture, like social justice, poetry, writing, um, anything like that inspire you?</p>	<p>Luke: Hmm. I mean, you know, like we, the answer is, of course, yes, across the board, right? It's like whatever we run into is. is an inspiration in some way, whether it's an inspiration because you like it or an inspiration because you hate it, it is still going to influence one's, uh, forward trajectory, you know, sort of like a pinball. Sometimes you bounce off of it and sometimes you go up to shoot to the, you know, money hole or whatever, you know, so it really just sort of, uh, I mean, you know, I don't live in a vacuum. I wish, you know, and I, and I wish I could say with some. Assurance was more in the sense that I can't name a lot of poets, but certainly, you know, books and as I said, architecture and design. I look at that a lot. Um, other makers. Um,</p>

	<p>who are sort of pushing their own envelope, especially in the craft field, I find to be pretty dynamic as well, you know, sort of inspire me to want to sort of push the edges even further.</p>
<p>Me: That's great. Um, in what ways was quilting informed by your cultural traditions?</p>	<p>Luke: And if at all, well, you said your grandmother, my great grandmother certainly quilted, um, you know, and I don't know where she would have gotten it from, you know, whether she was sort of in that kind of Dutch settler range or whether it was just kind of like, that's what, um, you know, women of her age did, uh, you know, as just sort of a, a way to. Past the time and support themselves, et cetera, et cetera. So I definitely would say, you know, it's from, from my great-grandmother, but I can't trace it any further back. You know, I can't say whether that is a, um, cultural tradition of sort of America or before.</p>
<p>Me: Can you tell me about your artistic connections? I saw your work because I saw that you have some, uh, some exterior work going on right now, which is very interesting. I really like that a lot. It reminds me of the G Ben's with the, um, outdoor quilting, which I think is really cool. But then it combines, um, quotes on them, which I Yeah, so the, the ones with the words on them is a collaborative project, um, with my wife who does the words that her work, her, her art is. public art with affirmations. And so we sort of create these quilts together. They are kind of a way for us to engage with, um, environments, not usually sort of accessible in the kind of “art world.” So by putting objects anywhere and allowing people to engage with them and take them</p>	<p>Luke: The color of your thread and your media. I often begin with some concept I'm trying to present, right? So whether it be, you know, mental health or whether it be, uh, quilts are a viable art medium or it. is a narrative about sort of the domestic space and comforts and safety, um, or, uh, you know, some sort of, you know, art world conversation about value. Those will be where the sort of inception of a project will come in. And then I'll fill that out with concepts of, uh, you know, what, what kind of</p>

<p>and, uh, you know, her intention is to give them some guidance and some, uh, affirmation towards sort of positive mental health. You know, it just allows us to work in, in sort of slightly unusual ways.</p> <p>Yeah, because especially nowadays, um, you know, mental health is so important, and you just don't know who needs to hear what at what time. Yeah, especially with the students, and pretty much every population is affected, even, you know, after the pandemic. Oh yeah, yeah, yeah. Um, uh, can you speak about your artistic practice? Um, where do you begin? Do you begin with a reference photo? How do you choose the color of your photo?</p>	<p>ways to convey it the most, like what scale, what material, what. You know, portraits or images will sort of convey that best. So, um, you know, for me, it's a lot about, uh, conversations and narratives and then working my way into singular objects that, um, help reinforce those narratives.</p>
<p>Me: I love the Betty White one because I'm a huge Betty White fan. Yeah. And I love your self-portraiture because I feel like, um, when we work with ourselves, it's so personal, and we put a lot into it. Um, and that's what I'm trying to convey to the students that, um, you know, we're. Trying to find out our self identity through our work, and it's essential to delve deep into ourselves to portray what we want to the world. So, your fabric, is it? Do you pick color choices? Are they, um, how do you go about choosing? Are they original? Do you, um, have them donated to you? Do you have specific, um, patterns that you pick?</p>	<p>Luke: So fabric-wise, I primarily use reclaimed textiles, so I'll go by You know, 200 pounds of used clothing and then deconstruct that for the material it has a lot more to do with what's been donated recently. Then, you know, like I'll want blue fabric, for example, but I don't know what that blue fabric will exactly be until I go to source it. That's awesome. I, I, that's very special to me because I love using reclaimed things. Um, especially in, uh, my classroom and in my artwork.</p>
<p>Me: I try to explain to my students that not everything has to be brand new, um, have a brand new meaning to you. It just doesn't have to be brand new. The process inspires me. So I want to share it with my students. Um, do you have a story you would like to share about, um, a tradition, anything like that that brings you know, to your artwork, anything that would inspire them to stick with art, um, and not give up.</p>	<p>Luke: I mean...don't try to make it a career, and you'll have a great time making art. And also the other thing, stick with it for your reasons. Suppose you're trying to make a career out of it or sell it. In that case, it's going to get frustrating because then you are relying on other people to give you</p>

	<p>value for it, whether they are telling you it's a good job or whether they are giving you money for it, uh, then if there is a slow period in either of those, you'll want to stop. So, if you want to pursue it. find a self-driven passion. For example, I love making quilts because there are many ways I can do it differently. And I'm constantly innovating and thinking, oh gosh, I could have done that better, or that was cool. I never thought of that. I'm excited to try new things constantly. I would say those kinds of stick to it. And it comes a lot more from, um, internal motivation than external motivation. So if you want to stick with something, find a value for yourself. To pursue as opposed to looking externally for either, um, appreciation or validation or income or that sort of a thing. Cause I find that those are, uh, wonderful, but fleeting.</p>
<p>Me: Do you use, for your photos? Do you take them yourselves, uh, or with your artwork? Or do you use pop culture images, depending on, like, because I saw that you did, uh, Lizzo and, um, Betty White and others, musicians and actors?</p>	<p>Luke: I mean, it depends. Unfortunately, I don't have access to Lizzo. So there's and there's a lot of ways to get images. Um, you know, copyright comes up a lot. Uh, and so, you know, finding access to images is an interesting thing. I mean, recently, I can use AI to generate an image that has not been taken by a photographer. I don't have to worry about the rights of the photo. Um, it can be a subject of someone who, you know, Lizzo or Betty White or something can be. AI is generated from a series of images of</p>

	<p>them. And then we're not worried about the sort of intellectual property of the photographer, which is a common subject of a person's face.</p>
<p>Me: I didn't even think about that. That's interesting. Unfortunately, AI is how the world is going nowadays, with even writing and lesson planning. You know, things like that. So that's interesting. Thank you for answering all my questions. I would love for us to schedule a time because I would love to gain some skills from you and collaborate in some way. If possible, if we could schedule some time? Or, you know, if you have a class coming up. My huge dog tells me with no uncertain terms that she wants to go outside, and I'm going to; if you don't mind, I'll be right back.</p>	<p>Luke: I mean, I, you know, I've got a bunch of recordings of classes I've taught in the last year, which I'm happy to share, which would be like, you know, and I don't know if that's too impersonal. Um, but I mean, that's a really easy way that you could just sort of. Walk along and look at it that way. Yeah, I could do it that way. I didn't even think about that. Yeah, that's fine. Yeah, so I've got those. That's a pretty easy barrier to entry there. Yeah, that works. That way I could stop it and start it, you know. Yeah. With learning.</p>
<p>Me: Could I do it on a sewing machine? I saw that you have a big, um, Oh, yeah, Mike. I don't do long arming for my classes because I don't assume people have access to the big things. And I really appreciate you doing this, um, With me and for me, um, because yeah, and if you don't, depending on what you're interested in?</p>	<p>Luke: Feel free. I mean, yeah, just shoot me a little email and I can send you a couple of links like if you wanted some, uh, like smaller techniques that's more about I did a whole class on bleaching fabric. We could talk. I did a whole class on letters. I did a whole class on just sort of like combining small bits of fabric or, you know, whatever. So there are lots of different ones. I'm trying to think if it's because I did them all through Eventbrite. I wonder if there's a way. For you to look through the classes I have offered potentially. I'm not sure if those, I mean, I don't know, because then you could just look</p>

	<p>through and say, Okay, I like this one. Um, I'll have to look into that. I don't know if those links went away just because it would be effortless for you to sort of scroll through and say, Oh, you know, this is a good one.</p>
<p>Me: That would be great. Um, Yeah, that would be excellent if you could do that. If not, um, I'd definitely be interested in the portraiture one, the bleaching and words. Excellent, because that is something I would like to teach the students how to do. Because I'm trying to work in my head, like the different techniques I want to teach them. I have nine weeks with them. And so I think we're going to do it for about four of the nine, so. Yeah, cool. Yeah. Do you have access to sewing machines for them or not? Um, that's a good question. I was thinking about that today. Um, whether or not I'm going to be able to, I could always bring my own in. I'm not sure I could borrow some through the district for a few weeks. Um, I'll have to, you know, see. And there are other ways. There's, I mean, iron on fusible is a good way, uh, but also, I mean, just a glue stick will get you pretty far. Um, it won't, it won't make it stay in a quilt, but it'll keep everything together if, you know, somebody can come behind and sort of stitch it down or something.</p>	<p>Luke: Yeah, that's what I was thinking. And like, the embroidery, like embroidery pen, uh, grabbing a couple of those for the students and like having them work together, um, you know, team up, um, and in pairs and having them help each other out with their squares, um, in pairs so that they might be able to get more accomplished if they pair up.</p> <p>I mean, there's a lot of ways to work around that, uh, in terms of like, Sharpie on fabric is a really good way to go like, and I have fabric markers too. So they can also do and like to make little stitches in there. So, um, and I was also thinking that if they wanted to do portraiture, they could do it. I have an iron press. I have one of those t-shirt presses; you can do different pictures and press it on and then do different embroidery stitches that way. So, there are different things we can work around so that they don't get too overwhelmed.</p>
<p>Me: Well, awesome. That sounds great. Well, I'll share if you would like. I would like to share the finished product;</p>	<p>Luke: I would love that. That'd be amazing. Yeah, of course. And if there are any students that have particular questions, I would happily field those. That's very fun. Okay. Sure. Yeah, absolutely. I, um,</p>
<p>Me: yeah, I'm sure they will have lots of questions</p>	<p>Luke: This was fun, thank you.</p>

because they always do. And they're brilliant questions too. Well, thank you for doing this. I appreciate it. Well, good. Well, have a good evening, and we'll talk to you soon. All right. Thank you, too.	
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Appendix F:

Observation Protocol:

Date: 3/ 11/24	Time: 11 am and 1pm	
CLASSROOM DEMOGRAPHICS: 25	CLASSROOM DIAGRAM	

<p><i>CLASS DESCRIPTION: OVMS There are twelve students. There are six boys and six girls in 8th grade. The students are between the ages of fourteen and fifteen. Out of the twelve students, three are African American, two are Puerto Rican, and the rest come from other cultures. Additionally, two students in this group are eligible for Individualized Education Programs (IEPs) and 504 plans.</i></p> <p><i>CRMS: There are a total of thirteen students in this group. The students in the 8th grade are between the ages of fourteen and fifteen. Among them, there are 10 boys and 3 girls. Of the thirteen students, three are African American, two are Puerto Rican, and the rest come from various cultures. Additionally, two students in this group are eligible for Individualized Education Programs (IEPs) and 504 plans.</i></p>	<p>Each table consists of 3 people. There are a total of 6 tables and the teacher's desk is at the front of the room facing the board.</p>
# STUDENTS: 25	
# OF TEACHERS: 1	
# OF AIDES: 0	
# OF THERAPISTS PRESENT: 0	

CLASS ACTIVITY: Research Family Genealogy, alternative family tree, and culture quilt group activity.

DESCRIPTION OF ACTIVITY: The students will commence their academic journey by engaging in a lesson centered around the concept of respect and its personal significance. Subsequently, the students will embark on the creation of their own heritage trail, a unique alternative to the traditional family tree, acknowledging the diverse nature of modern families. Utilizing their research findings, the students will then proceed to construct a square that encapsulates their individual identities and cultural backgrounds.

OBSERVATION PROTOCOL KEY

Choice-making

The students will be allowed to select what holds significance for them to incorporate into their quilt square.

Community Building

They are creating an environment where both students and instructors are dedicated to a common objective of learning and successfully attaining knowledge.

Cultural Background

The students must thoroughly research their family backgrounds to create alternative family trees. They will then integrate the findings from their research into their quilting squares.

Student strengths

Students will demonstrate their artistic abilities through their artwork, regardless of whether it is expressed verbally or nonverbally.

Art-historical references

Numerous quilters from diverse cultural backgrounds and various periods will be referenced.

Artistic Process

Every student will create a square portrait by incorporating their research findings on significant elements, including family heirlooms, recipes, and other crucial family information.

Artwork Components	Description	Notes	Length of Observation	Date
Use of components of their cultures				

Use of embroidery techniques				
Use of family heirlooms				
Use of space				
Use of family portraiture				
Theme				
Engagement				
Level of Completion				

Student Artwork Photograph Log:

Date:	Time:	Length of Observation:
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[illegible]

Students will be doing a small introduction project. They will research recipes from different cultures and then make a recipe book with illustrations.

Appendix F-2

Student Questionnaire Protocol

Students will be asked identical questions at the beginning, middle, and end of the study in a questionnaire form at the beginning of the period. The questions will remain the same from the first through the third interview but the post-interview will change to see what the students gained from this unit.

Interview steps will include the following:

1. Interview conditions:

- Interviews will take place during the first five minutes of period one day five day ten and day twenty of the study.
- Students will fill out a questionnaire so they do not feel on the spot to answer a certain way.
- Students will be given a choice in seating for the interview and may choose to sit where is most comfortable for them.

- Guidance counselors or special education teachers may be present but will be asked to remain silent if present. If the student asks to have them present.
- Audio will be recorded during each interview to ensure experimental control and accuracy in transcripts.
- Transcripts of each interview will be created using a word processor.
- All transcripts will be labeled with the student's pseudonym and date.
- Students will be greeted and asked the scripted topic question listed below.
- Students will be asked questions about their experiences, as listed below.
- Each student will be asked identical questions.

Interview I

Date:	Time:	Location:
Interviewer:	Interviewee:	Release form signed?
1. Does sewing and the recipe book make you feel more connected to your culture?		

<p>2. Does this project make you feel further disconnected from your cultural background why or why not?</p> <p>3. Do you feel that the drawing, embroidery/ sewing activities we did in class reduced your stress?</p> <p>4. Which materials were your favorite to work with? Why were they your favorite?</p> <p>5. What was the favorite thing about your family you discovered?</p> <p>6. Why was it your favorite?</p>		
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Interview II

Date:	Time:	Location:
Interviewer:	Interviewee:	Release form signed?
<p>2. Does sewing and the recipe book make you feel more connected to your culture?</p>		

<p>2. Does this project make you feel further disconnected from your cultural background why or why not?</p> <p>3. Do you feel that the drawing, embroidery/ sewing activities we did in class reduced your stress?</p> <p>4. Which materials were your favorite to work with? Why were they your favorite?</p> <p>5. What was the favorite thing about your family you discovered?</p> <p>6. Why was it your favorite?</p>		
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Closure

Interview III

Interview III		
Date:	Time:	Location:
Interviewer:	Interviewee:	Release form signed?

<p>3. Does sewing and the recipe book make you feel more connected to your culture?</p> <p>2. Does this project make you feel further disconnected from your cultural background why or why not?</p> <p>3. Do you feel that the drawing, embroidery/ sewing activities we did in class reduced your stress?</p> <p>4. Which materials were your favorite to work with? Why were they your favorite?</p> <p>5. What was the favorite thing about your family you discovered?</p> <p>6. Why was it your favorite?</p>		
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Appendix G:

UNIT PLAN

Grade Level: Grade 8

Unit Title: Building a Project-Based Curriculum to Create a Community Culture Quilt

Overarching Objective for Unit (Big Goal): Students will acquire a more profound comprehension of their distinct cultures, ancestry, and principles by delving into the historical context. Subsequently, they will create a quilt square that integrates elements of their individuality, fostering a heightened regard and appreciation for cultural diversity within the classroom.

Materials for Unit: Thread, needles, fabric, pencils, heirlooms, erasers, heritage trail, and portraits.

Vocabulary:

Acceptance- to accept people as they are, without shaming their culture or traditions, clothing, or even their bodies.

Additive- adds contributions and ideas from other cultures into an existing curriculum. Other schools might take a more transformative approach, overhauling and critically examining curriculum and instruction assumptions.

Assimilation- refers to the process in which a minority group or culture assumes the behaviors, values, rituals, and beliefs of their host nation's majority group.

Cultural differences- include language, dress, body modification, beliefs, mores, landscapes, and even gear. Cultural differences arise constantly and are diffused throughout the physical world as people move or through the Internet.

Culture Quilts- a visual representation of who they are in terms of their various cultural attributes.

Cultural Values- are a culture's core beliefs about what's good or right. We all have cultural values. These are sometimes called 'cultural value preferences.' They're informed by the cultures we most associate ourselves with. These values are neither positive nor negative - they're just differences.

Empathy is the ability to sense other people's emotions and imagine what someone else might think or feel.

Experimental Curriculum - a more explicit desire to extend the boundaries of the art regarding materials or techniques, whereas 'avant-garde' can include novel and provocative ideas expressed through traditional techniques.

Linguistics- the scientific study of language.

MultiCultural-relating to several different cultures, especially to the traditions of people of other religions and races.

Nationalism- loyalty and devotion to a nation. Especially a sense of national consciousness (see consciousness sense 1c), exalting one's country above all others and placing primary emphasis on promoting its culture and interests as opposed to those of other countries or supranational groups.

Some things will be up for debate throughout this thesis, and I will not be debating.

Given that culture-responsive teaching exists, it can be assumed that community and empathy are skills built through this lesson. The students will become more like a classroom family because they will learn much about each other's backgrounds, families, cultures, heritage, and traditions. They will become more compassionate individuals and better as a united whole.

This issue will be debated because it will make for a more vital classroom environment. Given that the project-based curriculum in the art room exists, it is assumed that it is not a valid form of curriculum strategy and how it is built, but this will not be debated because this is how all art rooms base their curriculum on a project-based approach to gauge what the students are learning in the classroom.

Given that culture quilt-making exists, it is assumed that quilting exists for a reason, and this will not be debated because quilt-making is an essential skill to gain inside and outside the classroom.

Rituals- performing ceremonial acts prescribed by tradition or sacerdotal decree.

Ritual is a specific, observable mode of behavior exhibited by all known societies. It is thus possible to view ritual as a way of defining or describing humans.

Social Actions- is an action to which an individual attaches meaning. The four types of social action are instrumentally rational, value rational, traditional, and affectional.

Social Norms- are rules or expectations of behavior and thoughts based on shared beliefs within a specific cultural or social group. While often unspoken, norms offer social standards for appropriate and inappropriate behavior that govern what is (and is not) acceptable in interactions among people.

Transformative- learning helps people become more open to new perspectives that can change their entire view of the world.

Tolerance- as "respect, acceptance, and appreciation" of cultural diversity and human ways.

Worldview- a collection of attitudes, values, stories, and expectations about the world around us, which inform our every thought and action. Worldview is expressed in ethics, religion, philosophy, scientific beliefs, and so on (Sire, 2004). A worldview is how a culture works out in individual practice.

Developmental Rationale / Prior Learning for Unit: Facilitates teachers and students in comprehending other viewpoints, valuing the abilities of others, and fostering empathy. Culturally responsive teaching facilitates teachers' introspection regarding the influence of their own identity and experiences on their attitudes and instructional methods.

Lesson #1 Objective: Through exploration of other cultures in the classroom, students will learn about diverse civilizations through cuisine. Students will research traditional cuisines from other nations and compile a recipe book with illustrations.

Lesson #2 Objective: Through exploration of their cultural pasts, students will use the information they acquire to build a creative heritage trail.

Lesson #3 Objective: Through stitching activity, students will apply the findings from their cultural study to integrate their cultures, heritages, and traditions into their quilt squares.

Extension Activities / Other Resources: Implementing a classroom treasure hunt might be an ideal approach to incorporating empathy activities for pupils.

Collaborating with teammates will facilitate the development of interpersonal connections. In addition, you can devise hints and exercises that facilitate a deeper personal acquaintance between students and school staff.

To cultivate empathy, you could assign the pupils to generate their hints and exercises. For instance, you could devise hints that lead to a specific person within the educational institution. Upon reaching the designated location, such as the person's desk, locker, or office, one can inquire to gain a deeper understanding of the individual. This practice is particularly excellent at the beginning of the academic year.

Assessment(s): Ask the students these questions to make sure they understand the point of empathy.

- What does it mean to put yourself in someone else's shoes?
- Can you imagine an experience where you wished someone understood your feelings?
- How can you show better empathy to other people?

plans for each lesson within the unit can be found below.

Appendix G-1

Lesson Plan #1

Lesson Plan Research on Ancestry and Family Interviews

Teacher/s Name/s	Kelly Lynd
Date	2/27/24
Grade Level	Middle School
Activity Title & Short Description	<p>Background Research on Ancestry Classroom about cultural and historical family backgrounds, Family Interviews, and Heritage Trail -</p> <p>Students will engage in comprehensive family interviews to gain a deeper understanding of their lives and uncover aspects of their families that were previously unknown to them.</p> <p>Subsequently, they will conduct thorough research on various family members using ancestryclassroom.com. Finally, they will</p>

	complete their Heritage Trail, an innovative alternative to a traditional family tree.
Materials & Resources	Computers, Family Interview Questions, Heritage Trail paper.
Objective/s (up to 5) Students will learn how to_____	1. By employing objective questions, students will engage in interviews with families to uncover crucial details about their identities, culture, and traditions. 2. By delving into ancestryclassmate.com , students will conduct research on various family members to gather additional information they seek. 3. Through thorough investigation, students will complete their Heritage Trials, which serve as an alternative to traditional family trees due to the evolving nature of family structures.
Prior Learning What skills and knowledge do you know, or think, your students may	The students are expected to understand their origins and basic cultural heritage knowledge. Proficiency in conducting interviews and familiarity with their family background are

already have before starting this lesson?	prerequisites. Utilizing the information gathered, students will complete an alternative family tree.
Inclusive Strategies (Accommodations, Modifications and Adaptations) How are you creating multiple access points to this lesson?	I provided individualized support to students who needed help locating information by offering one-on-one assistance navigating the website. In addition, I offered paper copies of the family interview questions and guidance on properly placing all the names on the Heritage Trail.
National Standards (list at least 3) www.nationalartsstandards.org	Anchor Standard 1: Generate and conceptualize artistic ideas and work. Anchor Standard 2: Organize and develop artistic ideas of work. Anchor Standard 3: Refine and complete artistic work. Anchor Standard 7: Perceive and analyze artistic work. Anchor Standard 9: Apply criteria to evaluate artistic work. Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

	Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
Spark / Do Now Provides the spark that captures interest <ul style="list-style-type: none"> • A dialogue around images, a poem, a game, reflections on experiences etc. 	A conversation occurred regarding empathy's significance and its impact on individuals' lives. In what ways can they employ empathy throughout this unit?
Demonstration Must include: <ul style="list-style-type: none"> • Association - connect with your students' frame of reference and then <i>broaden it (culture, history, artistry, etc.)</i> 	I demonstrated how to use the ancestry classroom website. I showed some of the information I have found about myself and my family on the website and what to put in to achieve better results.

<ul style="list-style-type: none"> ● Visualization - connect with your students' use of tools and materials and then broaden it. 	
<p>Recap (if needed)</p> <p>Sum up for your students what you just walked them through. Are they ready to start? How will you know?</p>	<p>I went over several times how to use the website and asked specific questions about where each thing is on the website and how to get the most accurate results for their research.</p>
<p>Transition to Student Work</p> <p>Give directions on how students should or could begin their work, and think about how you may need to walk them through each step along the way.</p>	<p>Step 1: Students will conduct a family interview, and questions will be given to them in Schoology.</p> <p>Step 2: Students will start researching their family lineage and answering questions on www.ancestryclassroom.com.</p> <p>Step 3: The students will fill out their heritage trails based on the information they found from their research and interview.</p>

	Final step: Submit the finished product for review in case any changes need to be made.
Clean Up	Very little needed to be done since the project was completed online.
Closure/Critique What questions can you ask your students that will help them, and you know they have satisfied your criteria for this lesson?	What did you discover about yourself by doing this research that you did not know before? What are the things you learned while doing this project?
Assessment* What strategies or tools will you use to assess what your students learned? Were they able to meet your objectives?	Formal Assessment- I will assess if the students need more research assistance or if there is an alternative way of doing this assignment. I will also read the questions to see if the students need more time for this process.

Appendix G-2

Lesson Plan 2 Culture RecipeBook

Teacher/s Name/s	Kelly Lynd
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Date	3/4/24
Grade Level	Middle School
Activity Title & Short Description	<p>Students will design a Cultural Recipe Book Cover and Pages as a class.</p> <p>Students will participate in extensive family interviews in order to discover recipes from their respective cultures as well as traditional recipes that hold significance for their families. In the art room, the students will create a cover that reflects the diverse cultures involved. The recipe pages will be limited to one page and must include clear directions, a list of ingredients, and at least one visually appealing picture or illustration.</p>
Materials & Resources	Computers to research recipes and ask their family members for family recipes.
Objective/s (up to 5) Students will learn how to ____	1. Students will conduct a detailed family interview about what family recipes are special to them.

	<p>2.The students will create a unique cover for the recipe book, incorporating elements from various cultures represented in the classroom.</p> <p>3. Each student will be responsible for designing a recipe page that includes clear directions, a list of ingredients, and at least one visually appealing picture or illustration. The recipe page should be limited to one page in length.</p>
<p>Prior Learning</p> <p>What skills and knowledge do you know, or think, your students may already have before starting this lesson?</p>	<p>It is anticipated that students will possess an understanding of their origins and fundamental cultural heritage information. Proficiency in interviewing for family recipes and a strong familiarity with their family background are essential requirements. By utilizing the collected information, students will be able to create a recipe cover and recipe pages.</p>
<p>Inclusive Strategies (Accommodations, Modifications and Adaptations)</p>	<p>I offered personalized assistance to students who required guidance in finding recipes on the internet. For those students who were finalizing their recipe designs, I reduced the quantity of recipes they needed to include. Also, I provided</p>

How are you creating multiple access points to this lesson?	a visual representation of how the pages should be formatted.
National Standards (list at least 3) www.nationalartsstandards.org	Anchor Standard 1: Generate and conceptualize artistic ideas and work. Anchor Standard 2: Organize and develop artistic ideas of work. Anchor Standard 3: Refine and complete artistic work. Anchor Standard 7: Perceive and analyze artistic work. Anchor Standard 9: Apply criteria to evaluate artistic work. Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
Spark / Do Now Provides the spark that captures interest	A conversation occurred regarding what food is important to them and does it hold any special meaning to them?

<ul style="list-style-type: none"> • A dialogue around images, a poem, a game, reflections on experiences etc. 	
<p>Demonstration</p> <p>Must include:</p> <ul style="list-style-type: none"> • Association - connect with your students' frame of reference and then <i>broaden it (culture, history, artistry, etc.)</i> • Visualization - connect with your students' use of tools and materials and then broaden it. 	<p>I exhibited the steps involved in utilizing Canva for creating the cover and pages, thereby assisting the students in easily accessing the website. Furthermore, I guided them on how to substitute images obtained from the internet to prevent any copyright infringement concerns.</p>
<p>Recap (if needed)</p>	<p>I reviewed the process of navigating the website multiple times and inquired about the specific</p>

Sum up for your students what you just walked them through. Are they ready to start? How will you know?	locations of various features on Canva. Additionally, I reiterated the steps for creating a visually appealing and concise recipe page several times.
Transition to Student Work Give directions on how students should or could begin their work, and think about how you may need to walk them through each step along the way.	Step 1: Students are required to carry out a family interview to discover the unique recipes that hold significance within their families. Step 2: Following the initial step, students will commence their work on the Cultural covers, which will serve as a representation of their respective cultures. Step 3: Subsequently, the students will dedicate their efforts towards creating recipe pages that are either influenced by their cultures or feature recipes that are exclusive to their families. Final step: Once the project is completed, students are expected to submit their finished product for review, allowing for any necessary modifications. Additionally, as a collective, the class will participate in a voting process to determine the winner of the cover design.

Clean Up	Very little needed to be done since the project was completed online.
Closure/Critique What questions can you ask your students that will help them, and you know they have satisfied your criteria for this lesson?	During the course of this unit, what insights have you gained regarding family recipes or those from your own culture? What valuable knowledge have you acquired throughout this endeavor?
Assessment* What strategies or tools will you use to assess what your students learned? Were they able to meet your objectives?	Formal Assessment- I will assess if the students need more help with creating their cover and pages. I had some corrections that occurred due to not following the directions, or they might not have understood. Each student must have at least two recipes unless I tell them to do so for the finished recipe book.

Appendix G-3 Community Culture Quilt Lesson Plan

Teacher/s Name/s	Kelly Lynd
Date	3/4/24

Grade Level	Middle School
Activity Title & Short Description	<p>Students will design a quilt square that will go towards a community culture quilt.</p> <p>Students must gather all their research up to this point and determine which elements to include in their 12x12 quilt square. This square will be combined with those from Orchard Valley and Chestnut Ridge to create a unified community culture quilt.</p>
Materials & Resources	<p>Fabric, beads, transfer paper, needle thread, photographs, ribbon, and fabric glue.</p> <p>https://docs.google.com/presentation/d/1URpPGYi8ngnp-Gqg0rmi0xBj46xyOxsHvGJNZ1Wgj6g/edit?usp=sharing</p>
<p>Objective/s (up to 5)</p> <p>Students will learn how to_____</p>	<ol style="list-style-type: none"> 1. Students will engage in a collaborative brainstorming session to generate ideas and create preliminary sketches for their squares. 2. These squares will visually represent their respective cultures, heritage, and traditions.

	<p>3. Each student will take ownership of designing their own square, which will ultimately contribute to the larger community culture quilt.</p> <p>4. Finally, students will actively participate in the decision-making process regarding the arrangement and layout of the quilt squares.</p>
<p>Prior Learning:</p> <p>What skills and knowledge do you know or think your students may already have before starting this lesson?</p>	<p>It is expected that students will acquire knowledge about their background and essential cultural heritage details by engaging in interviews and conducting research. Additionally, students will develop the skills necessary to utilize Canva in order to create their design for the square.</p>
<p>Inclusive Strategies (Accommodations, Modifications and Adaptations)</p> <p>How are you creating multiple access points to this lesson?</p>	<p>I provided individualized support to students in need of help with sewing. All that was necessary was familiarity with a single stitch within their project. For those students encountering difficulties, I allowed them to trim thread and affix it to the square. I supplied visual references of various stitches and instructional videos for those who needed extra assistance.</p>

<p>National Standards (list at least 3)</p> <p>www.nationalartsstandards.org</p>	<p>Anchor Standard 1: Generate and conceptualize artistic ideas and work.</p> <p>Anchor Standard 2: Organize and develop artistic ideas of work.</p> <p>Anchor Standard 3: Refine and complete artistic work.</p> <p>Anchor Standard 7: Perceive and analyze artistic work.</p> <p>Anchor Standard 9: Apply criteria to evaluate artistic work.</p> <p>Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.</p> <p>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</p>
<p>Spark / Do Now</p> <p>Provides the spark that captures interest</p> <ul style="list-style-type: none"> • A dialogue around images, a poem, a 	<p>Each artist we studied showcases a unique artistic style, but they all center around the common theme of quilting. What makes each artist stand out to you?</p>

<p>game, reflections</p> <p>on experiences etc.</p>	
<p>Demonstration</p> <p>Must include:</p> <ul style="list-style-type: none"> • Association - connect with your students' frame of reference and then <i>broaden it (culture, history, artistry, etc.)</i> • Visualization - connect with your students' use of tools and materials and then broaden it. 	<p>I showed the students various sewing stitches that could be integrated into their squares. The lesson also featured images of each student's work and detailed instructions on how to replicate similar projects.</p>
<p>Recap (if needed)</p> <p>Sum up for your students what you just walked them</p>	<p>I informed the students that they should integrate a style reminiscent of one of the artists we studied in class. Following each class, we reviewed the</p>

through. Are they ready to start? How will you know?	successes and failures of the day. We addressed any final challenges that arose.
Transition to Student Work Give directions on how students should or could begin their work, and think about how you may need to walk them through each step along the way.	Students must integrate elements from their research that reflect their identity, heritage, culture, and traditions into their square. Following this, students are advised to outline their squares before proceeding to the next step. Subsequently, students will create the final design using Canva. In the final step, after printing the square images, students are required to add a minimum of one stitch and include a style inspired by artists such as Bisa Butler, Sanford Biggers, Luke Haynes, Victoria Villasana, Gee's Bend Quilters, or Faith Humphrey Hill. Finally, students can enhance their squares with embellishments such as beads, raised letters, decals, different colored thread, and ribbons.
Clean Up	The students placed their squares and materials inside a bin on a cart in the classroom. We tidied up the classroom 5 minutes before the bell rang.
Closure/Critique	The students must complete a survey detailing their takeaways from this unit. Additionally, they

What questions can you ask your students that will help them, and you know they have satisfied your criteria for this lesson?	will be tasked with providing feedback and determining the placement of each square on the quilt.
Assessment* What strategies or tools will you use to assess what your students learned? Were they able to meet your objectives?	I am evaluating whether they comprehended the process they opted for, if they dedicated sufficient time to the stitches and the level of detail they incorporated in their research. This assessment is crucial as it will be reflected in their squares.

Appendix H: Grading Rubric

Artwork Components	Description	Notes	Length of Observation		Date
Use of components of their cultures					

BUILDING MULTICULTURAL CURRICULUM TO CREATE COMMUNITY QUILT
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Use of embroidery techniques				
Use of family heirlooms				
Use of space				
Use of family portraiture				
Theme				
Engagement				
Level of Completion				

Appendix H:

Student Artwork Photograph Log

Date:	Time:	Length of Observation:
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[illegible]

Students did a small introduction project. They will research recipes from different cultures and then make a recipe book with illustrations.

Appendix I:

Learning by Observing and Pitching In model where (a) prism defines features (facets) of LOPI theoretical framework (Rogoff, 2014), and (b) my modifications to the prism indicate potential applicability to a community of quiltmakers. Adapted by permission from the prism copyrighted by B. Rogoff, 2014, appearing in B. Rogoff (2014) Learning by Observing and Pitching In to Family and Community Endeavors: An Orientation, *Human Development*, 57(2–3), 73.

